TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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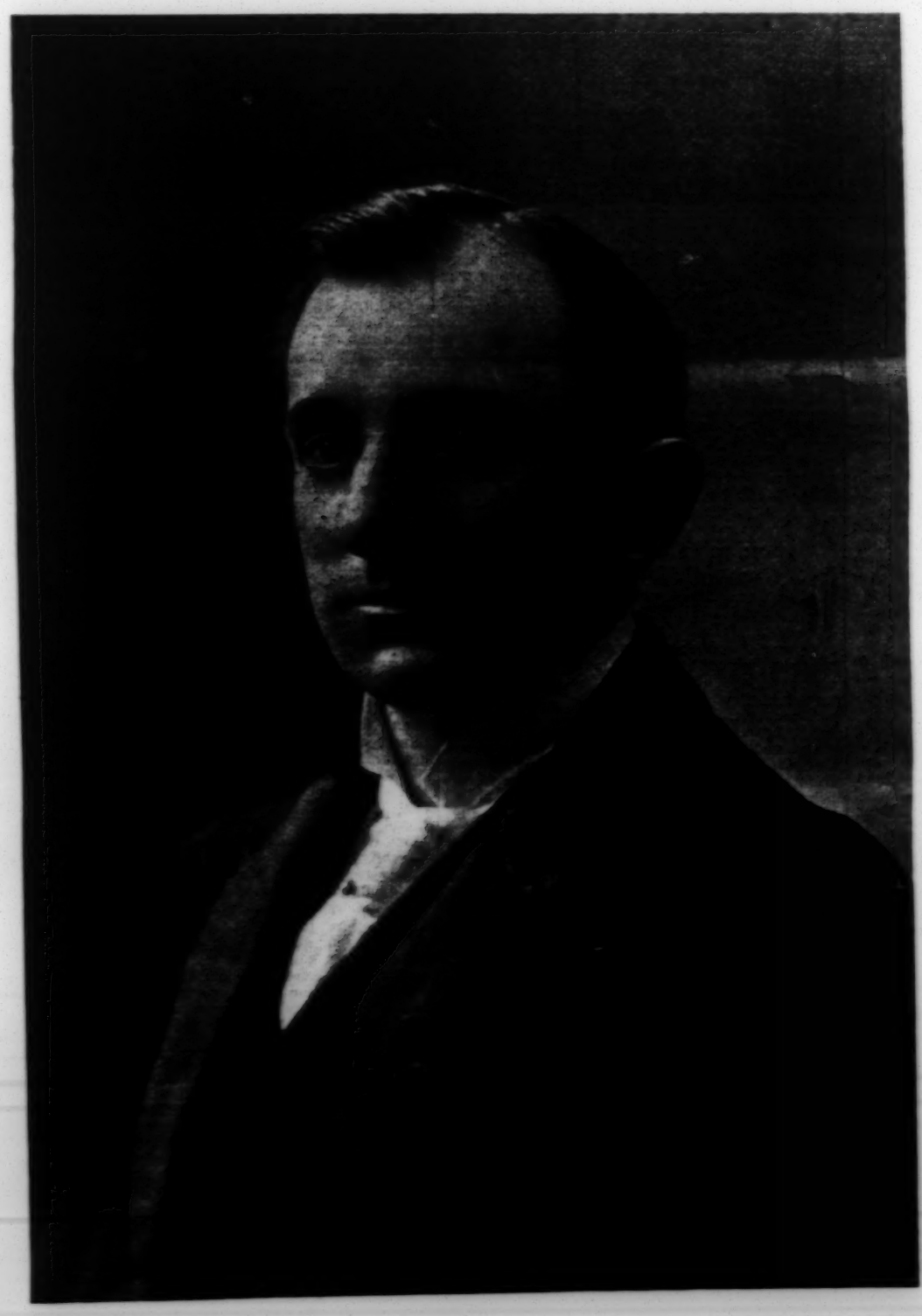

JEFFERSON DE ANGELIS.

The melody of the "coon song" is heard in the theatres from Fourteenth Street to Harlem. What will be the next fad in songs, I wonder?

The comic Dutch and Irish songs (and not so comic, some of them) have had their day, and when the coon song dies, if it ever will die, it will be buried too deep for resurrection.

"A Hot Time in the Old Town" reached such popularity that it was sung in Santiago when the Rough Riders charged up the hill at San Juan. It has been immortalized in the heart of every man who heard the ringing tune on that day, and it will live in the pages of history.

"How I Love My Lu," "Ma Onliest One," "I Want Ye, Ma Honey," "Pumpkin Colored Coons," and the new one, "Kiss Me, Honey, Do," have a twang to them that carries you along and sets your tune nerves quivering.

But the flood of stuff that has sloughed off the brains of the army of song writers on the subject of warmest babies and hottest coons is lacking in music or in interest.

It is only vulgar, and when decomposition sets in death isn't far off.

It is just as difficult to sing one of those nigger songs well as it is to do anything else well—perhaps it is harder to sing a song than to do most things.

I don't know much about it myself, for my friends always stop me and try to lead my mind in some other channel when I begin.

May Irwin and Fay Templeton are the two women premiers in this line. Lew Dockstader managed to get the sway of the real thing. Peter Dailey makes successes of all darky songs without seeming to try.

Ernest Hogan, who wrote "All Coons," sang his song better than anyone else ever did, and there was another very pretty one which I heard him sing once that had a chorus that ought to have made it famous.

It was dull through the verse, and the tune was a sort of up and down walk around, while the words were ordinary all the way through. But the chorus music was beautiful, although the words were like the rest of it.

"Come back, mamma dear, as you should,
I wouldn't treat you wrong, babe, if I could.
Leave that coon my girl, and don't be rude;
Come back and I'll be good!"

Williams and Walker, those two black diamonds of the stage, sing their songs well and have good voices. Their cake walk and its accompanying specialties is one of the neatest, nicest things that I have seen.

They have a company of "supes" that come on in evening dress in the last act, and those young men who write to the papers to know whether they can wear pale green trousers to a funeral in the morning ought to go over there and study the jeunesse dorée of West Twenty-ninth Street.

For dead elegance nothing can touch them. Take a company of ordinary "supes" and put them in dress coats and what will they look like?

Worse, if possible, than they look in tights carrying spears or swords as though they were jimmys.

How is it that "de cullud population" seem to come naturally by a grace of speech and action that is pleasant to hear and look at?

There must be some reason for it way back in history. When we look at a lot of dandy coons doing a cake walk we clap our hands and laugh. We don't seem to appreciate that the prancing step and the refined, velvety manner of speech are part of a big mystery.

But when the coon song is laid away to rest—the tough coon song of the present—it seems to me that an era of sentimental music is about due.

Some of the sweet old songs that our baby ears were greeted with when we first began to listen, and refused to go to sleep until we heard them crooning over our cradles, were so tender and beautiful in their words and their melodies that a strain of them drifting by accident from some violin or 'cello carries one back in a dream to days when our most serious trouble was a touch of stomach ache or a knotty bit of embroidery on our otherwise downy pillow.

The song of sentiment has all nations for its own. It can touch our hearts in several different languages, and we can sing it at home without fear of being misunderstood by the people in the next flat.

There is hardly any assemblage of people who will not be moved to a better feeling by a bit of pretty, clean acting, singing and dancing.

Sometimes in a vaudeville show one sees something of this sort, and it is just as though someone had opened a window and let out the stale scent of cigars and cigarettes and perfumery and let in fresh air with a breath of magnolia in it.

I think it was over a year ago that I saw the Hathorne sisters in one of the nicest of little sketches like that. They sang the "Willow Pattern Plate," representing two girls from Blue China land who had stepped out of a plate painted on a drop to sing a little love song—a sad little song with a sad little tune. And it was at Koster and Bial's. Just fancy!

Now there are only two Hawthorne Sisters, as one of them married. I wonder that there are any of them left myself. And they are at the same music hall.

They have a song, with a dance, and quite a lot of acting in it, called "The Lily of Laguna." The scene, the costuming, the exquisitely dainty manner in which the singers act and their voices, accompanied by music which sounded wonderfully beautiful to me, were all a treat.

A programme of vaudevillettes like The Lily would probably be too much for our senses. And at music halls it would kill the bar trade, for the men all stopped drinking and smoking to listen.

But a few such morsels interpolated between such eternal idiocies as De Boot Jack would send people home feeling better. If it is possible to plant rose bushes in Thirty-fourth Street and see them bloom to slow music anything is possible!

As for De Boot Jack—well we will let that pass. You know what Mr. Hennessy says about the needle in the camel's eye. The Roxiana Dooley tune (but for the occasion) is the one tune and there's only one joke.

"You can't fight here," some one says, "this is not the Gilsey House."

And I don't suppose Mr. Breslin would appreciate that joke even a little bit. You've got to have a broad sense of humor to appreciate jests of that sort when they are on you.

The Dangerous Maid at the Casino is a pretty, dreamy maze of nothing in particular, with a good ballet and the very clever fencing scene between Madge Lessing and Laura Burt.

Any one who has watched Miss Lessing's several performances since The Whirl of the Town which was the first Casino extravaganza she appeared in, I think (please notice, I am not sure, and I don't really care, so you needn't all write me to deny it), must admit that this little woman always gives the impression of working conscientiously to please her audiences.

She has been very successful, but it hasn't spoiled her and you never see her walking through a performance and acting as though it were all a bore and she really didn't have to do it, you know. Pa's rich!

There is another operatic person whom a season or two ago it was a pleasure to watch. Her earnestness, either real or assumed, in her marching, singing, and dancing was delightful. She never could sing, but her efforts appealed to the people and won their applause.

But French poodles, diamond tararas, as written, mashes and palm garden suppers have taken away every bit of girlish brightness and spontaneity from what she does.

She goes through her parts now as though she were only in it for her health, like certain speculative managers. People who liked her are afraid now that she'll come home one of these days with blondined hair and an electro-lighted coupe.

Perhaps she won't. Mayhap the pure ozone of some of the one-night stands will shake her up and reduce the fatal head enlargement that sets in when one has to have a safe deposit vault to keep one's diamonds in.

You all know what that feeling is like. On one hand stretches the primrose path that leads to the broiled lobster, the bird and the small bottle. And erstwhile a fur-lined voice, face massage and corsets made like coats of mail.

Haven't you often heard stout ladies, "handsomely gowned," as the Horse Show reporters say, creaking distinctly as they enter a car or sit down to dinner?

It scares you first, for it seems as though it were their bones had grown rusty. And it is their bones really. Their whale bones.

The whale has had lots of responsibility, as a punishment, ever since his thoughtless and impolite treatment of Jonah. You know what Byron says, or was it Hogan, about the power that evens these matters up?

Ethel Barrymore and her Uncle John were at the Horse Show last week, and no one was sweeter looking or wore a smarter gown than this young woman who has been playing such havoc with hearts on the other side.

Once a girl gets this engagement habit, it is worse than tobacco heart in a man. Every man she meets gets an idea that it is time for him to settle down and shake the boys and be respectable.

And first thing she knows she's engaged. It isn't the girl's fault. It is the engagement germ meeting the matrimonial microbe. Its psychic, and you wouldn't understand if I tried to explain it here.

THE MATINEE GIRL.

W. H. LAWTON'S LECTURE.

On Tuesday afternoon the noted tenor, W. H. Lawton, delivered the first of his series of free lectures on "The Singing Voice" at Hardman Hall. The speaker made a strong plea for the proposed organization of music teachers which "will establish an authoritative standard of the art of singing upon the breath and rid the country of scores of quacks and charlatans who ruin voices by the hundred every year. All other professions have their clubs and associations save the vocal music teachers," he said, "and our only salvation from the present unfortunate condition of affairs will be in a strong, united effort to maintain that which is true in our art and the dignity of our calling. All reforms are possible when men join themselves together with one definite object in view."

After speaking enthusiastically of the Farinelli Society, under whose auspices the lectures are being given, Mr. Lawton turned to the subject of voice culture and its history. Beginning with the discovery by Farinelli in the early part of the eighteenth century of the use of the diaphragmatic muscle, he traced the system as exemplified by Pacchiarotti, Delluti, Caffereno, Lamperti and others down to the present time. "The clavicular, lateral and abdominal modes of breathing are all wrong," he said. "The last named was invented by a French physician who knew nothing of the art of singing, and to him the world owes many disastrous methods which have ruined countless voices."

The speaker illustrated the diaphragmatic breathing and gave some valuable hints as to the strengthening and exercise of this important muscle. In conclusion Mr. Lawton gave a cordial invitation to all those interested in American vocal music to join him in the effort to bring about the reforms that are so greatly needed. The next lecture will be given in Hardman Hall on Tuesday, Nov. 22, at three o'clock.

CLEVELAND THEATRE DAMAGED.

The Cleveland Theatre, Cleveland, O., was damaged by fire on the evening of Nov. 8. The flames started in an adjoining building, and soon attacked the theatre, in which a large audience, numbering over 1,500 people, were witnessing a performance of The Nominee by the Cummings Stock company. Manager Ralph E. Cummings, with wonderful coolness, made the announcement of the fire from the stage, and the audience escaped without serious accident. The theatre was damaged to the extent of about $20,000, chiefly by water.

This is the second time the Cleveland Theatre has been burned, the first occasion having been in December, 1892, when the house was under the management of H. R. Jacobs. The theatre, with new scenery, decorations and furniture, will be reopened during the holidays. It will be devoted, after Jan. 1, to combinations, and the Cummings Stock company will travel for a few weeks before locating in Detroit.

A CHAT WITH MRS. JOHN ELITCH.

Mrs. John Elitch, the owner of Elitch's Gardens, Denver, arrived in New York last week and will remain until she has seen all the new plays, visited all the art exhibitions, witnessed the Horse Show, and made friends with all the animals that have been added to the various zoölogical collections since she was last here. And at each of these places Mrs. Elitch will be quite at home, for she has managed a theatre of her own for seven years, is a water-color painter of no mean ability and is the proprietress of one of the largest menageries in the West.

A MIRROR representative called upon Mrs. Elitch soon after her arrival and was received in the cordial manner for which this wholesouled woman is noted. "I am here for my annual holiday," she said. "The theatre is closed for the Winter, the animals are in charge of reliable keepers, and I have run away from all my business affairs to see what is going on here in New York. We had a very successful Summer season at the Gardens—but of course you know all about that from the columns of THE MIRROR."

"You have managed the resort for several years, have you not?" asked the reporter.

"Yes; ever since the death of my husband. He established the Gardens ten years ago, and when he died three years later there was nothing for me to do but to take full charge. I knew nothing whatever about the business, but was very much interested in it all and was especially fond of the animals. So I put my whole heart into the work and I think I have made a success of it. The first stock company ever established in Denver, by the way, was the one at the Gardens. We have produced drama, opera and burlesque during the seven seasons that the theatre has been open, and one year we tried vaudeville. The standard drama and comedy seem to give the best satisfaction to our patrons, however, and think we shall confine ourselves to them hereafter."

"Will you tell me about your painting and literary work?" asked the interviewer.

Mrs. Elitch laughed. "I wish there was something about them worth telling," she said. "Painting is simply a pastime with me, you know, and I only do little water colors of the trees and shady nooks in the Gardens that I especially like. Then we have such marvelous views of the mountains from the verandas of my cottage there that I am sometimes tempted to paint them. But the pictures never go further than the walls of my own studio or to the homes of my friends. I have been quite busy with my pen, though, and have just completed a book for children about 'the only woman in the world who manages a zoo.' I hope they will like it."

"You are fond of children, then, as well as of animals?"

"Oh, yes, indeed," responded Mrs. Elitch; "they are my dearest friends. Every Summer we have a picnic at the Gardens for each of the orphan asylums and charitable institutions in Denver. Not benefit affairs, you understand, but days set apart for the children when they can come and do just as they please—in fact, rule the whole place for the time being. They seem to enjoy themselves hugely."

Now the reporter had heard of these gala days, and he remembered a pretty little story about the poor children of Denver having upon one occasion taken up a collection among themselves and with the money thus obtained buying a picture which they presented to this Fairy Godmother of theirs, so he ventured to ask Mrs. Elitch about some of her many charities and her kindnesses to the little waifs of Denver. But the genial lady shook her head laughingly. "I really don't know anything to tell you about those matters, she said. "The children out there seem rather fond of me, and the picture they gave me is one of my greatest treasures."

MERELY AN ADVERTISING SCHEME.

Various persons have laid claim to concessions for an American theatre at the Paris Exposition in 1900, and these claims have been seriously set forth at length, with display heads, by the New York *Herald*, which is supposed to have special facilities for securing authentic news of Paris matters. Moreover, the plan and scope of this theatre have been described circumstantially, and the names of the American actors and singers to appear in it have been given.

THE MIRROR has taken these stories with a large grain of salt, but to make certain that the American managerial claimants were merely "talking through their hats" in the more or less laudable desire to secure a free advertisement, an inquiry was addressed recently to Frederic Mayer, editor and proprietor of *The Nineteen Hundred*, the semi-official organ of the Exposition. Monsieur Mayer's answer has just been received. He says:

"There is no truth in the statement published that a concession has been given to any one for an American theatre at the coming Paris Exposition. We touched upon the subject yesterday in an interview with Commissioner Peck, and he confirmed this.

"There may have been persons over here to try to obtain a concession of the kind, but such speculators lost both time and money. A theatre outside of the Exposition grounds might be erected for the purpose of giving American plays by American actors, but no such scheme is yet on foot, and there hardly seems time now for anything of the kind to be done."

This gives a quietus, let it be hoped, to the absurd and unfounded pretensions of the several rivals in this advertising scheme.

THE SEASON AT DALY'S THEATRE.

Augustin Daly has issued a handsomely printed and artistically illustrated little book setting forth his plans for the season, which began on Saturday with an elaborate revival of The Merchant of Venice. Later Mr. Daly will produce Madame Sans Gene, with Miss Rehan in the title-role, Mr. Clarke as Napoleon, Mr. Richman as Le Febvre, Cyril Scott as De Neipperg, Mr. Herbert as Fouche, Blanche Bates as Queen Caroline, May Cargill (Yvette Violette) as Princess Piombino, Mrs. Gilbert as Madame Ravigo, and Irene Perry as Toinette. Miss Rehan will be seen, too, as Adrienne Lecouvreur, in a new version of that play, with Miss Bates as Princess Bourbon, Mr. Richman as Maurice de Saxe, and Mr. Clarke as Michonnet. She Stoops to Conquer also will be revived, Miss Rehan appearing for the first time as Miss Hardcastle, and there will be seen two new comedies from the German, as well as a magnificent production Henry IV, the two parts having been arranged in one play by Mr. Daly. Miss Rehan will be the Lady Percy; William Owen, Falstaff; Mr. Clarke, Henry IV; Mr. Richman, Hotspur; Mr. Scott, Prince Hal; Mr. Gresham, Poins, and Mrs. Gilbert, Dame Quickly.

GOSSIP.

John C. Freund's new paper, *Musical America*, is the biggest hit in his active journalistic career. It is a trenchant, lively review of the music world, attractive typographically, artistic in tone and readable in every department. Mr. Freund has gathered together an able staff, headed by Stephen Fiske, who contributes his expert "Seraph" articles on the current drama. The field of musical journalism in this country has long been blemished by publications addicted to questionable business practices, and there is ample room for a real journal devoted to musical art such as Mr. Freund has so brilliantly established.

Mr. and Mrs. Peruchi (Ella Beldeni) and the Carlton Sisters, all of the Peruchi-Beldeni company, will shortly visit New York on a business and pleasure trip.

Harry W. Bell, business-manager of the Jennie Holman company, while playing an engagement at Oklahoma City narrowly escaped being burned to death in a fire that destroyed the Commercial Hotel. Mr. Bell was asleep when the fire broke out, and was not awakened until the wall began falling in. Escape through the door was impossible on account of the flames, but by crawling through a window Mr. Bell entered the next room, where he found a woman overcome by the smoke. He succeeded in rescuing her, reaching the street just as the entire roof fell in. Mr. Bell occupied Room 13. He thinks he has good reason to be superstitious now.

John M. Cooke has been transferred by Blaney and Vance from business management of A Hired Girl (Eastern) to that of The Electrician. H. H. Winchell has succeeded Mr. Cooke with A Hired Girl.

Belle Gilbert has joined the Waite Comedy company, taking the place made vacant by the retirement of Mrs. Kate Woods Fiske.

A delegation of the Newark, N. J., Letter Carriers' Association presented Manager Ottolengui, of the Newark Theatre, Nov. 11 with a handsome umbrella, in recognition of the big success of their benefit Nov. 7.

The members of The Victorian Cross company are reported to have been stranded in Chicago, many in destitute circumstances. Business-Manager S. M. Villa is said to have left the company before its last matinee at the Chicago Alhambra.

William O. Johnson is playing a season's engagement as the Tramp in Lost in New York.

Harry Weber intends to take out a large company to play in repertoire.

Edith Crane is to play a strong part in Edward H. Sothern's production of The King's Musketeers, to be made next week in Philadelphia.

W. H. Gough left The Victorian Cross, in which he originated, with much success, an Irish comedy part, to accept an engagement with The Village Postmaster at the Fourteenth Street Theatre.

John E. Henshaw, the popular comedian, of Henshaw and Ten Broeck, and the John E. Henshaw managing Katherine Rober, are not identical. Mr. Henshaw and Miss Ten Broeck, who have been spending the Summer near Boston, are in town again.

Arthur Maitland retired last week from Robert B. Mantell's company.

Maurice Ordonnau, the French writer of farces, has been in London studying What Happened to Jones with an eye to adapting it for the Paris stage.

A new musical comedy called Johnny on the Spot is to be presented for the first time on Dec. 19 by a company under the management of Charles Marks, Edwin Hanford and George Griffiths.

This week The Bostonians will produce for the first time the new opera, Ulysses, at Cleveland, O. The libretto is by R. E. Phillips and the score by W. H. Neidlinger, who has achieved considerable success as a composer of songs. The classical subject chosen for the basis of the opera offers a splendid chance for elaborate mounting, and it is said that the principals have been admirably fitted in the various roles which they will assume.

The Our Dorothy company is reported as pirating Pawn Ticket 210 in the Southwest. Manager George Klimt, of the Klimt-Hearn company, who holds the rights to the play for that territory, has used strenuous efforts to prevent a continuance of the piracy.

Wallace Munro, representing Lewis Morrison, was in Wilmington, N. C., during the race riot of Thursday, Nov. 10, and was prominent during the conflict. His graphic narrative of the battle has been printed in a number of Northern papers.

George A. Blumenthal retired on Nov. 12 from the management of the Harlem Opera House to devote his time to the new Harlem theatre in which he is interested.

Charles P. Gilmore, of Wallace and Gilmore, managers of the opera houses at Cortland and Fulton, N. Y., spent a few days in New York on business last week.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Nov. 19.

The Empire Stock finished out the second week of their production of The Conquerors at the Montauk with the local press practically a unit in deprecating the subordination of such gifted players to the exploitation of that work. A welcome change will be the presentation of E. H. Sothern and Virginia Harned in the Adventure of Lady Ursula during Thanksgiving week, with Maude Adams and The Little Minister underlined for Nov. 28.

Denman Thompson and The Old Homestead have met fairly good results at the Amphion, the patronage not being equal to their previous visit. Manager Clarence E. Fleming is assured of a big week with the Lilliputians in The Golden Horseshoe, as "the burgh" is always steadfastly loyal to those little people.

The Strand company of players have proven agreeable entertainers at the Columbia, where A Brace of Partridges served to present them collectively to decided advantage. H. Reeves Smith in the dual role of Arthur and Alfred Partridge displays notable dexterity in characterization, and at once established his merit as a comedian. An interesting little curtain-raiser, Good-bye, afforded Gordon Tomkins an opportunity for a meritorious piece of character work as the valet Wilks, and also gave Charles V. France an excellent medium in the impersonation of the leading male part. Mabel Lane found favor for her work in both plays. An advance sale which has practically exhausted the supply awaits Viola Allen in The Christian, who will be followed on Nov. 28 by 'Way Down East for a fortnight.

The Boston Symphony Concerts at the Academy of Music on Friday afternoon and Saturday night of last week reintroduced Arthur Nikisch as leader, who after a prolonged absence found that he was yet well remembered by a host of admirers. Moriz Rosenthal was the soloist at both concerts and received an ovation.

The Bijou has had a run of the usual Olcott business, though Sweet Inniscarra has been seen there during two previous bookings. Manager Harry C. Kennedy retains it for a second week.

Haverly's Minstrels, with Billy Rice as the principal card, has been a revival of bygone days and methods in more senses than one at the Grand Opera House, where Manager Frank Dietz introduces A High Born Lady on Monday.

The Park has had difficulty to accommodate the throngs desirous of seeing the veteran J. H. Stoddart's striking impersonation of Moneypenny in The Long Strike, which has been so long in disuse as to now partake of novelty. The Wolves of New York, in innocuous desuetude since they became frost-bitten at the Academy of Music last January, are now said to be in fine fettle, and will gambol here for the ensuing week.

Devil's Island has proven profitable at the Gayety, where Manager Bennett Wilson has Haverley's Minstrels underlined.

Hyde and Behman's has shown one of the most satisfactory ollos in its history. Save in a couple of minor respects it could not have been bettered. Joseph Hart and Carrie De Mar have made their well-known skit, The Quiet Mr. Gay, go with a bounce that carried everything before it. Ethel Levy, a newcomer on this side of the river, made a pronounced success. A melodious voice, well trained, combined with graceful dancing, made her coon songs particularly happy. She was recalled again and again. M. Rudinoff, with his smoke pictures, nightingale warblings and shadowgraphs, gave one of the most artistic as well as popular acts even seen here. Other turns were contributed by Lavender and Tomson, Valmore, Yorke and Adams, Charles T. Aldrich, and the Brothers Damm. Manager Henry W. Behman's next headliners are Rose Eytinge, Clement Bainbridge, and Maud Haslam, also Josephine Gassman and her Pickaninnies.

The Brooklyn Music Hall gives evidence of prosperity under the new direction of Percy G. Williams. His initial combination booking, that of May Howard, has drawn largely.

A thorough cleansing at the Novelty Theatre has made that old resort appear quite spick and span. Its new lessees, Rubens and Engelman, open it this (Saturday) evening with The Lost Paradise, which is to remain there throughout next week, given by a stock co.

Irwin Brothers' Burlesquers have played to standing room only at the Star, whose manager, William L. Bissell, proposes embarking in road management next season. In partnership with George R. Brown Mr. Bissell will start a new organization next season, to be known as The Fads and Follies.

The Empire has exhibited the Australian Beauties, who are to be displaced for the Ron Ton Burlesquers.

The Sins of a Night has interested the patrons of the Lyceum.

The Unique has offered good pasturage to Harry Morris' Little Lambs. Al. Reeves and his contingent are next due there.

David Robinson has been selected by Percy Williams to assist both in the direction of the Brooklyn Music Hall and the new one soon to be built by Huber and Williams in Flatbush Avenue near Fulton Street.—In addition to Francis Wilson's engagement this week at the Academy of Music, Manager Edwin Knowles has booked three other potent attractions there for this season.

SCHENCK COOPER.

SAN FRANCISCO.

The Frawley co. in the last week of its second engagement this season went out in a blaze of glory. To begin with, the co. gave a very creditable performance of The Transit of Leo, one of Augustin Daly's adaptations. To be sure, there was little enough of merit in the play itself; it was Frenchy and, consequently, frothy. Blanche Bates, however, had an opportunity to appear in a role suited to her. She was the willful, headstrong wife to perfection. As the play wore on she passed into a docile, loving tenderness, yielding at last to the dictates of love as the realization of her errors came to her. The play might well be named The Taming of the Shrew. T. Daniel Frawley assumed the role of the husband. Slightly hurried in manner, he was nevertheless thorough and graceful. Sam Edwards and Eleanor Carey played the old couple, and were sufficiently amusing. Other characters were suitably sustained by Fanchon Campbell, Theodore Roberts, Alfred Hickman, Georgia Welles, and Lucille La Verne. On the afternoon of 4 a single presentation of A Doll's House was given. Blanche Bates, of course, played Nora Helmer. She was charmingly naïve, a trifle too vivacious, perhaps; but in the emotional scenes she lost artificiality, and did excellently well. Theodore Roberts was acceptable as the husband. Louis Payne gave a clever portrayal of the character of Dr. Rank. Lucille La Verne was seen at her best as Mrs. Linden. The Frawley co. has now said farewell to San Francisco, and the regular Baldwin season will open 7 with Charles Dickson and Henrietta Crosman in Mistakes Will Happen. Business at the Baldwin continues brisk.

Sowing the Wind held the boards for week 31-6 at the Columbia. Week of 7 Kellar is billed.

Ambition drew good audiences to the Alcazar. Earnest Hastings gave a manly and true impersonation of Senator Obadiah Beck. Clarence Montaine added to his laurels by an exceedingly clever portrayal of the character of Major Roanoke Gashwiler. Howard Scott was good as an attache of the Spanish Legation. Gretchen Lyons and Marie Howe were the best of the ladies. Dr. Bill is booked for 7 and is sure to draw crowded houses.

At the Tivoli The Grand Duchess was the attraction. No one ever seems to weary of Offenbach's opera. William Pruette, the baritone, scored well as General Bourn. Edwin Stevens was eccentrically funny as Baron Puck. Phil Branson, as Fritz, is deserving of mention. Anna Lichter charmed all her audiences in the title-role. She sang sweetly, looked charming and was a success all round. Elvia Crox sang well the part of Prince Paul. Week of 7-13 will be devoted to Girofle-Girofla and The Circus Queen, the production of Oscar Weil's Suzette being delayed.

The David Henderson co. revived the drooping fortunes of the New Comedy with A Scrap of Paper and The Crust of Society. E. M. Bell, the erstwhile leading man of the Frawley co., appeared again before a San Francisco audience and acquitted himself creditably. Frankie Raymond was welcomed to the legitimate drama, and showed much natural talent. Adelaide Fitzallen scored a great hit as Mlle. Suzanne in A Scrap of Paper. Olive Madison was charming in the ingenue roles. Others of the co. deserving of mention are Grace Pierce, Asa Lee Willard, Russell Bassett, Charles Fleming, and Kingsley Benedict. The Heart of Chicago is billed for week 7.

Hogan's Alley crowded the California during the second week of the new venture's season. It was nonsenical, but funny. The principal performers were Harry Campbell, Ward Caulfield, and George Kaine. Murray and Mack, in Finnegan's Ball, are booked for 6.

At Morosco's Grand the week was devoted to The Indian. James M. Brophy played the double part of Red Feather, Chief of the Ogalalas, and Lieutenant Rex Sterling, U. S. A. He made his usual hit with sympathetic audiences. Lorena Atwood, as Gladys Sterling was earnest and tender. Landers Stevens was sufficiently villainous as Allen Leach. Max Von Mitzel played General Sterling very well. Others noticeable were Fred Butler as War Eagle, Maurice Stewart as Bouncer, James Corrigan as Jeff, and Julia Blanc as Miss Winifred Sterling. The Stranglers of Paris follows.

The theatrical world of San Francisco was very surprised to hear of the retirement of Sam Friedlander from the Friedlander-Gottlob combination. It appears that Friedlander had contemplated the move for many months, and had named a price to his partners for his withdrawal. After some discussion his terms were accepted, and to-day Sam is of the outer world. He has been here since 1893, when he was sent to the Coast to build up the New California Theatre. Subsequently, in partnership with J.J. Gottlob and Melville Marx, he leased the Columbia Theatre, and the venture was so successful that last year the firm took up the management of the Baldwin and California theatres in this city, and the Macdonough in Oakland. Friedlander says he is tired of theatres for the present, and intends to resume his original work of handling platform attractions. He will first pay a visit to Portland, where his newly-wedded daughter and her husband reside. Meanwhile, Joe Gottlob and Melville Marx will carry on the old business under the firm name of Gottlob, Marx and Company.

NOVEMBER 12.

A dull theatrical week. Elections drove all other topics out of the public mind. Charles Dickson and Henrietta Crosman, with a fair co., presented Grant Stewart's farce-comedy, Mistakes Will Happen, at the Baldwin. It pleased, especially in the coach-house scene, which was screamingly funny. Henrietta Crosman won the honors as Mrs. Hunter Chase, her comedy work being bright and breezy. Charles Dickson, remembered by San Franciscans from his production of Incog, was extravagantly amusing. Carrie Behr played the German servant girl with spirit and dash. Others worthy of mention are Charles Hanbury, Edmund Lawrence, Franklin Garland, and Nanette Comstock. The play will be repeated week of 14, after which William Gillette in Secret Service.

Kellar, the magician, bewildered large audiences at the Columbia. He made wine of water, milk of white paper, lump sugar of bran, a rose garden out of a piece of white paper, and what not. The much-worn cabinet trick was exceptionally well done. He remains another week.

Dr. Bill is an exceptionally lively farce-comedy, and it was enthusiastically received at the Alcazar. Earnest Hastings played the title-role, perhaps a little too seriously. Gretchen Lyons, as Miss Fauntleroy of the Frivolities, was resplendent in red skirt and black hose. Wallace Shaw did good character work in the old man part. Clarence Montaine as the Police Inspector, Frank Denithorne as George Webster, and Frances Yale as Baggs were well cast. Marie Howe was exceptionally good as Mrs. Horton. A Fool of Fortune 14.

Girofle-Girofla and The Circus Queen alternated during the week at the Tivoli Opera House. Both were played during the early part of the light opera season, and there was no change in the cast of either. Large audiences flocked to the house. Oscar Weil's opera, Suzette, is billed for week 15. It was presented here by The Bostonians some years ago. The cast includes Anna Lichter, Annie Myers, William Pruette, Elvia Crox, Edwin Stevens, William Schuster, Jules Simonson, William H. West, Ashley Barkelew, Fred Kavanaugh, Edna Elsmere, and Arthur Boyce.

The Heart of Chicago was presented at the New Comedy. Being from the pen of Lincoln J. Carter it was replete with incident of the most sensational character during its five acts. John B. Hogan did good work in the part of Bradley. Carolyn Maxwell was very acceptable as Eugenie. Robert Athon scored a hit in the character of Swipes. Frederick Hawley did justice to the part of Robert Sage. David Conger was good as James. Allan A. Hampton, who was originally cast for the part of Bradley, had to be left behind at Portland sick. Another of Carter's, Under the Dome, is billed for 14.

Murray and Mack billed the California during the entire week with Finnegan's Ball. They are two funny men, and their wit was much appreciated. Kitty Beck danced gracefully and sang well. Others that attracted notice were the Trumbull Sisters, Kitty Hawthorne, Mona Carrington, Reinas Gale, Fred Wilson, Eric Pollock, Len Delmore, and Frank Waters.

At Morosco's Grand The Stranglers of Paris was the attraction. It was very successful. James M. Brophy took the part of Jagon, the strangler. He made the character one like Svengali, and made up like him. Landers Stevens did good work as Monsieur Claude, Minister of Police. Lorena Atwood was very sweet an sincere in the part of Mathilde. Maud Miller was conspicuous as Jeanne Guerin. Julia Blanc, as Sophie Blanchard, and George D. McQuarrie, specially engaged, as Robert de Meillant, were noticeable. A Midnight Trust 14.

Alfred Bouvier, so long identified with the Al. Hayman co. at the Baldwin, is of us once more. He is to manage Melba and her co. of artists at the Grand Opera House in March next.

Mark Thall takes a benefit at the Alcazar on the night of 22, and tickets are selling rapidly.

Leslie Morosco, late of the Grand Opera House Stock co., has gone to Honolulu with the McKee Rankin co.

FRED S. MYRTLE.

DENVER.

Secret Service by and with William Gillette was at the Broadway 7-12.

Hi Henry's minstrels despite the fact that it was their second week in the city, did good business at the Tabor 6-12. Their performance is a surprisingly good one, better in fact than that of some cos. with greater pretentions. Their original descriptive first part. The American Navy, introducing the co. as the crew of the flagship *Brooklyn* before the harbor of Santiago, proved a welcome innovation. Some of the best features of the programme were Hi Henry's cornet solo, Teal and Baker, Morton and Elliott with their musical oddities and novelties, and the Couture Brothers, acrobats and contortionists, who are really wonders in their line. The military band and orchestra with Hi Henry's Minstrels is considerably above the average.

A Jay Circus at the Lyceum has not belied its name. A Boy Wanted 13-19.

The Orpheum has enjoyed one of those brief seasons for which it is noted. One P. W. Harper recently assumed the management of the house and opened it Oct. 29 with Hi Henry's Minstrels and did good business with them. On 6 he presented a vaudeville co. headed by Will Rising. The opening performances were a bit in the nature of a frost, and Manager Harper on 7 left this city for parts unknown, leaving the house dark and the co. tearfully telling troubles to an unsympathetic public. Next!

F. E. CARSTARPHEN.

MILWAUKEE.

The Thanhouser-Hatch Stock co. inaugurated the season at the Academy of Music 14 in The District Attorney to a full house. Thanhouser and Hatch are to be warmly congratulated upon the successful result of their energetic efforts to re-establish this house upon a first-class basis. The theatre looked snug and attractive with its new furnishings and lighting. An efficient house staff was in attendance, and an excellent orchestra played remarkably well under the leadership of Franz Maxr. The opening piece was followed with keen interest and appreciation by the spectators, who enthusiastically applauded both play and players. Willis Granger appeared to advantage in the title-role, imparting a delicate and finished touch to his excellent work. Frank B. Hatch gave an artistic, thoughtful portrayal as Matthew Brainerd. It was corefully conceived and admirably carried out. William Verance was conspicuously good in a spirited impersonation of General Ruggles. Donald Bowles did fine work as Gridley, and Lucius Henderson displayed great power as Pierson. Alberta Gallatin aroused much admiration by reason of her striking personal charms and her delightful enactment of the role of Grace. Gertrude Homan was a picture of loveliness as Madge, and will surely become a pronounced favorite. Nan Mifflin gave a faithful, well-defined conception of Helen Knight, and uniformly good work was accomplished by Irving Brooks, Samuel Lewis, Rolette Berthelet, and pretty Meta Brittain. The piece was beautifully mounted, the new scenery by Thomas Neville being well executed and extremely tasteful, and the stage management was all that could be desired for a first night. There were nine curtain calls during the performance, and, judging from present appearances, great things are to be expected from this very strong and excellent organization. The New South 21-27.

The Salisbury Stock co. opened in The Senator at the Davidson 13. The house was filled with a happy and thoroughly pleased audience, and the co. played with snap and ginger. Frederick Paulding, in the title-role, carried off first honors, and never has he done better work. He kept his auditors in a continual state of good humor, and was forced to respond to several calls. Maye Louise Algen was warmly welcomed back to the cast in the part of Mrs. Hillary, which she handled with her characteristic skill. Eleanor Robson had a congenial role in Josie, and played it delightfully. Lisle Leigh was most impressive and graceful as Mabel. Ethelynn Palmer was charming as Mrs. Armstrong and Ella Marble made her first appearance in the co. as Mrs. Schuyler. Benjamin Howard did a clever piece of work as Lieutenant Schuyler. Charles Dade was a crafty Von Stahl. Francis Byrne a sincere and manly Vance, and John Daly Murphy as Ling Ching caused a laugh whenever he appeared. John W. Burton was a sympathetic Silas Denman. Charles Ray did a neat and clever bit as Sharpless, and George C. Robinson as Armstrong did good work. Lewis Mitchell's skillful stage management and attractive settings were pleasing features. Too Much Johnson 20-26.

The Bijou opened 13 with Belle Archer in A Contented Woman to a well-filled house. A thoroughly good performance was given, and the audience exhibited the greatest satisfaction. Belle Archer looked too sweet for words in the title-role, which she played in a delightful manner. Arthur Buchanan showed himself to be a finished actor as Benton Holme; Charles P. Morrison was very good as Hintz; Arthur Gregory was praiseworthy as Uncle Tody; Fanny Denham Rouse gave an inimitable rendition of Aunt Jim; Henrietta Lee won many friends as Mrs. Ebbsmith, and the remainder of the co. did evenly balanced work. A Female Drummer 20-26.

Mother Thiele was splendidly produced by Welb and Wachsner's Stock co. at the Pabst 13. The good attendance continues. La Malade Imaginaire will be played 23. Burton Holmes gave the closing lecture of his series at the Pabst 22 to a good house.

A Cinematographic representation of The Passion Play will be given at the Pabst Theatre 18, 19, with a descriptive lecture by Rev. Joseph Selinger, D.D.

Sousa's Band will appear at the Davidson 21 for a matinee concert only.

C. L. N. NORRIE.

KANSAS CITY.

Julia Marlowe made a delightful impression in The Countess Valeska at the Coates Opera House 10-12. As You Like It was put on for the closing performance. The first concert of the season of the Philharmonic Orchestra was given 13, and was attended by a large audience which demonstrated its appreciation by numerous encores. The Orchestra, under the direction of Carl Busch, has reached a high state of perfection, and the elevated character of the music rendered was educational as well as pleasing in its influence. Carl Walther, the concert master of the Orchestra, appeared as a soloist, giving some beautiful violin solos that were finely rendered. Mabel Haas Speyer, the soprano, was another delightful addition to the programme, and sang several selections with beautiful effect. The concerts will continue on alternate Sundays throughout the Winter.

In A Persian Garden, being the words from the Rubaiyat sung to music, written by Lilla Lehmann, was produced here for the first time at the Academy of Music 10, and received a hearty reception from a moderate sized audience. The singers were Mabel Haas Speyer, soprano, whose beautiful clear voice was well suited to the delightful light parts of the Song Cycle; Ben Hollenback, tenor, whose wide range and pleasing voice brought out the delicate phrasing of his part finely; Mary Burnett, whose rich tones were a charming background for the light colorings of the high voice, and Silas R. Mills, basso, whose rich, positive and perfectly phrased passages showed the results of high artistic training. Herbert Sisson, accompanyist, also acquitted himself admirably. The Song Cycle will probably be repeated soon, owing to the favor with which it met.

The International Grand Opera co. gave the best season of Italian opera at the Coates Opera House 14-16 that has been heard in Kansas City for many years. Lucia di Lammermoor was the opening bill, and in which Clementine De Vere sang Lucia in a style that ranked with any artist on the contemporary stage. Signor Virgilio Bellati, as Enrico, displayed a full and beautiful baritone voice of rare quality, and Signor Augusto Dado, the basso, was the possessor of an immense, pure, full bass voice that was thoroughly delightful and never disagreeable. The other operas presented were Faust, I Pagliacci, Cavalleria Rusticana, and Romeo and Juliet. The opening performance was not witnessed by a large attendance, but the fame of the excellence of the production was made known at once and the remainder of the season was better attended. The orchestra, under the management of Signor Sapio, was finely handled and thoroughly effective. The Man from Mexico 20-26.

Tennessee's Pardner was the attraction at the Grand Opera House 13-19. This piece is one of the few that are filled with purity and freedom and get away almost entirely from the conventionalities. The characters are wholesome, and the atmosphere of the mountains and the mining camp is faithfully reproduced. Harry Mainhall, as Caleb Swan, the big hearted gambler, gave a characterization that was a gem in its way. Jane Corcoran, as Tennessee, was sweetly innocent, and Estha Williams, as Nettie Rice, the woman with a past, was thoroughly good. The comedy roles were well taken care of by Percy Plunkett and Annie Mortimer, and the Golden Nuggett Quartette furnished some music which made a decided hit. The Evil Eye 20-26.

Another play of popular interest and sentiment was produced at the Gillies Opera House 13-19, being Hal Reid's Human Hearts with its strong picture of Arkansas mountain life. Thomas Flannegan played the role of Tom Logan, the sturdy blacksmith, and Edna Nankeville was good as Ruth Larkins. The other members of the cast were satisfactory.

The Hagenbeck Animal Show is quartered at the Armory for the Winter, and gives performances which draw good-sized crowds. One of the lion tamers was seriously injured by being clawed and chewed by a lion last week, but is recovering. An effort to legislate the show outside the city limits met with failure, so it will continue.

FRANK B. WILCOX.

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NEW ORLEANS.

After remaining dark for an interval of one year the French Opera House opened its doors 15 for a four months' season of grand opera with F. Charley's French Opera co. as the attraction. The old lyric temple has been thoroughly renovated, and all that the electrician and mechanic could do has been done to make it in every way an up-to-date theatre. The bill presented on the opening night was La Juive, and when the curtain rose on the first act a most brilliant and crowded auditorium greeted the co. By the selection of La Juive M. Gautier-Selrak, the tenor robusto, and Madame Fierens, the dramatic soprano, were enabled to make their debuts together, and interpreted the roles of Eleazar and Rachel respectively. M. Gautier-Selrak has a fine stage presence, and considerable dramatic ability and his rendition of the difficult part of the score allotted him was artistic to the extreme. The numerous high notes which punctuate the score at the end of the first act were given with a correctness and ease quite refreshing. Madame Fierens was an ideal Rachel in the full sense of the word, and divided the honors of the evening with the tenor. Mr. Bauxman, the base, as the Cardinal, was impressive, and made a hit in his singing. Madame Berges-Galdan, as Eudoxie, was beautifully gowned and sang her numbers well, but will be heard to better advantage later on. The chorus and orchestra, under the direction of M. Nicosias, were on their mettle and showed perfect discipline. The ballet was satisfactory, but can be improved on. Governor Foster and staff occupied one of the proscenium boxes, and society was out in full force. L'Africaine 17. Aida 19. La Mascotte 20.

At Hopkins' St. Charles Theatre the stock co. continues playing to more than satisfactory business, and presented 13-19 The Mysterious Mr. Jones. The farce, which is a clever one, was well acted, and the people in this co. are acquiring a reputation for aptitude and versatility. The vaudeville attractions were of the best, including A. O. Duncan, ventriloquist; Baby Lund, the infant prodigy, who made a decided hit; Delour and Debrimont, in French and English selections, and the biograph. Lynwood 20.

The Murray-Lane Opera co. opened the second week of its engagement here at the Academy of Music 13 by presenting The Beggar Student. The same finish and correctness of details given Nanon the previous week were noticeable in the production of The Beggar Student. Clara Lane, Laura Millard, J. K. Murray, Tom Green, and Fred Frear are competent people, and are weekly becoming more and more popular. Considerable credit is due F. N. Daring for the fine discipline exhibited by the chorus and orchestra. The Bohemian Girl 20.

A Hired Girl was seen here 13-19, and so far has played to good business. West's Minstrels 20.

Stuart Robson and his excellent co. appeared here 13-20 in The Meddler, and played to fine business during their stay. The eminent comedian stands high with this community, and his coming is always looked forward to with pleasure. James-Kidder-Warde co. 20.

The Greenwall Stock co. opened its seventh week at the Grand Opera House 13 by presenting Divorce in a delightful manner. The good work which has marked previous productions is made manifest in Divorce, and the co. is to be commended for its efficiency. Two Can Play at That Game 20. Saratoga 27.

J. MARSHALL QUINTERO.

MONTREAL.

Her Majesty's, Montreal's magnificent new theatre, managed by Mrs. Frank Murphy, opened to S. R. O. 7 with The Ballet Girl. The comedy is a good one. Gus Bruno gave a very clever performance of Kopsdoppen, and Sol Soloman's work as the composer was excellent. David Lythgoe and Christine Anderson sang very well, and Violet Dene's dancing was much admired.

Francis Wilson opened 14 at Her Majesty's to a good-sized audience in The Little Corporal and made a big hit. The applause was most enthusiastic, and everyone voted it a bright, clean opera. Lulu Glaser shared the honors with the star, and Denis O'Sullivan, Maud Lillian Berri, and Louis Casavant all deserve mention. The Highwayman 21-26.

Melbourne MacDowall opened to fair business at the Academy 7-12 in La Tosca. Both in this play and in Antony and Cleopatra Blanche Walsh created a genuine sensation. Her work shows remarkable talent.

The Lilliputians, in their clever and unique presentation of The Golden Horseshoe, made a good impression. Outside of the ability of the diminutive stars the whole production is excellent, the various ballets and the musical festival at the end of the first act evoking hearty applause. Royal Italian Opera co. 21-26.

At the Queen's Theatre Mixed, Muddled and Fixed 7-12 did good business.

Smyth and Rice's co., headed by Max Figman, gave an excellent performance in A Misfit Marriage. Like most of this author's plays it is remarkable chiefly for its original and amusing situations, the plot being better than the dialogue. Max Figman as Jules Barton, Clayton White as Judge Porter, and Charles Hawkins as the bibulous Topper were capital. Where Is Benson 21-26.

The stock co. at the Francais presented The Private Secretary 7-12 to good business. Walton Townsend gave a fine rendition of the name part. Nellie Callahan and Thomas J. McGrane were also good. The vaudeville bill, headed by the Goldsmith Sisters, was fair.

The presentation of such a comedy as The Benefit of the Doubt by a stock co. in a week's time is by no means an easy task. The Francais co. not only did it 14-19 but did it well. It is one of the best things they have put on this season. Esther Moore's portrayal of the complex part of Theophila was finished and convincing, and stamps her as an actress of no mean ability. Charlotte Deane was excellent as the jealous and suspicious wife. Nellie Callahan took the role of Mrs. Clays. It is her first appearance as an old woman, but she gave a very capable performance. Kendal Weston, the new leading man, created a good impression in the rather peculiar role of John Allingham. Walton Townsend gave a humorous portrayal of Sir Fletcher Portwood, and T. J. McGrane played Alex Fraser with good taste and discretion. Dora Norman appeared for the first time since her late illness and received a warm welcome. The setting of the third and fourth acts reflects great credit on the stage management of the house. The Moore Sisters head a good vaudeville bill. Infatuation 21-26.

At the Theatre Royal The Sporty Widows 7-12 played to crowded houses. The co. is fair.

Finnegan's Ball is playing to good business 14-19. The play contains a very slight plot and a

great many specialties ranging from good to fair. American Burlesquers 21-26.

W. A. TREMAYNE.

PROVIDENCE.

Sol Smith Russell played his annual engagement in this city 10-12, appearing in his new play, Uncle Dick, to large audiences. The comedian was cordially received and the audience manifested its appreciation at frequent intervals throughout the performance. At the end of the second act, in response to urgent applause, he appeared before the curtain in one of those unique little speeches which, by the way, are looked forward to each year by his admirers and friends. Capital support was given by Fannie Addison Pitt, Florence Rockwell, Alfred Hudson, and William Farnum.

The Maine Avenged opened a week's engagement at Allen's Star Theatre 14 and was witnessed by a large audience. The play was well staged and the many interesting situations met with general approval. Hamilton Harris played a triple role, appearing as Colonel José Cordovas, Jose Corbral, and Colonel Santos Fernandez, and was admirably assisted by Maude Durand, John F. Hayes, Walter Chester, Edgar Morris, Hattie Blakely, and others. Attendance large. Gettysburg 21-26.

The White Heather was presented at the Providence 14-19. Diplomacy will be given by local talent 21. Maude Adams 22-26.

Business continues large at the Olympic, and Manager Spitz looks like a very happy man with his perpetual smile and a new silk hat. For the week of 14 A Spring Chicken occupied the house and proved to be a very good attraction. It is funny from start to finish. Sam Collins as Henry Chickweed, the product of an incubator, was very amusing. Madeline Marshall as Ida Hoe pleased immensely. She is a dainty little thing, pretty to look at, and in several well rendered songs her sweet voice was heard to advantage. Thomas C. Leary figured prominently as Fuller Coyne. During the action of the piece the charming Clerise Sisters and Fred Lucier appeared in musical selections. Bennett and Rich presented their illustrated songs and were encored several times, and Gilbert Sarony did his old maid act. The Dresden Doll act by Miss Marshall and the singing by a quartette composed of Thomas C. Leary, Walter J. Talbot, Ethel Clerise, and Miss Marshall were other pleasing features. Isham's Octoroons 21-26.

The theatre hat reform is still being agitated here. At the Olympic the ushers present each woman wearing a large hat with a neatly engraved card bearing this inscription: "Will you kindly remove your hat, as it obstructs the view of the patron behind, and greatly favor the management?" Let the good work go on.

A new dramatic venture will be started in this city 28, in the opening of the Romain Stock co. at the old Talma Theatre. The co. will be directed by William J. Romain, and it is said will be of a much higher grade than any stock co. that has been maintained in this city since the days of the old Providence Opera House Stock. Our Regiment will be the first production.

Manager James K. Keane, of Allen's Star Theatre, announces as early attractions The Secret Enemy, The Ivy Leaf, and Dan McCarthy.

HOWARD C. RIPLEY.

JERSEY CITY.

Marie Wainwright and co. were the offering at the Academy of Music 14-19 to very fair business. Shall We Forgive Her was the opening play. In the role of Grace Miss Wainwright did some excellent work. Franklin Roberts, the leading man, filled his part to perfection. George W. Deyo as the missionary pushed the star in popular favoritism and gave a manly, sensible rendition of the part. Harry Gibbs and Rose Swain had the comedy parts and were very acceptable. Gertrude Whitty played the thankless part of Joanna with force and intelligence. Fanny Gonzales as Aunt Martha, Horace Mitchell and James E. Nelson were also good. East Lynne was presented at the matinee 16, and Miss Wainwright's conception of the dual part was an intelligent and pleasing one. The support was good. Tempest Tossed 21-26. Chauncey Olcott 28-Dec. 3.

The new Bijou Theatre was opened 14 with Burr McIntosh and co. in A War Correspondent to fair business. Some of our city officials and prominent business men were first-nighters, and the new house was much admired. The interior decorations are pleasing to the eye. Manager Holmes was the recipient of a number of floral pieces from friends, and he also received many expressions of congratulation. A War Correspondent is magnificently staged and well acted, but it is a weak drama. Burr McIntosh as the correspondent played his part in an even manner. George Staley was a fine villain, as were also Errol Dunbar and Dustin Farnum as his conspirators. Grace Filkins, the leading woman, was very good, and the rest of the support rendered efficient aid. Devil's Island 21-26. Lost in Siberia 28-Dec. 3.

The management of Shall We Forgive Her advertised for an eighteen-months-old baby to be used in that play during the engagement at the Academy of Music here. About forty mothers applied. The daughter of Harry Wright, of Hastings and Wright, secured the engagement.

The executive staff of the new Bijou Theatre is as follows: John W. Holmes, proprietor and manager; Harry P. Hogan, treasurer; Harry Nelmes, assistant; W. H. Elle, property master; Louis Dittmar, orchestra leader; Joseph De La Harpe, stage-manager; Thomas Walsh, advertising agent; James Hannon, electrical engineer; Charles Gudgeon, stage machinist.

Mayor Hoos, of this city, has come out in favor of Sunday performances in this city.

WALTER C. SMITH.

PITTSBURG.

Modjeska opened 14 at the Alvin to a very large audience, producing Mary Stuart, Macbeth, Antony and Cleopatra, and Magda were underlined. Next week Joseph Jefferson Comedy co.

My Official Wife was the bill at the Grand 14. The house was well filled all week. Confusion will be given by the stock co. next week.

At the Bijou, 14, Pousse Cafe, headed by Fred Allen and Molly Fuller, drew crowded houses during the entire engagement. Next attraction, Daughters of the Poor.

The Rays opened at the Duquesne 14 to a large attendance. A Hot Old Time was the bill. It has been considerably strengthened since last seen here. Next week, Hopkins' Trans-Oceanics.

The East End Stock co. presented Young Mrs. Winthrop 14-19 to good houses. Virginius next week.

The Grand announces the production of Cyrano de Bergerac by the stock co. the week of 28.

Israel Zangwill is booked for a lecture here.

George C. Jenks, the well-known dramatic critic, has accepted the position of editor of the Pittsburg *Bulletin*. The dramatic column will hereafter be a leading feature of that paper.

David Lowny has succeeded H. R. Wilkins, Jr., as dramatic editor of the *Press*. The *Bulletin* pays Mr. Wilkins a well-deserved compliment in this week's issue, as he is the foremost and best posted dramatic critic in this city.

Mildred Holland read the election returns from the stage of the Bijou 8.

Colonel Jerome J. Foster, advance agent for Two Little Vagrants, resigned his position recently.

R. M. Gulick, of the Bijou circuit, is East looking over some new attractions.

E. J. DONNELLY.

DETROIT.

The Bride Elect played at the Detroit Opera House 14-19. The Bostonians 21-26.

At Piney Ridge is at the Lyceum 13-19. A big business is being done. David Higgins heads the co. and does very effective work. He finds good support in his company, which includes among other good players Albert Tavernier, Maurice Hedges, Georgia Waldron, Lydia Knott, Charlotte Wade, Fred Hearn, George Hope, Charles Grey, Edith Weil, Francis May, and Edith May. The Prisoner of Zenda 21-26.

Whitney's Theatre is offering a very good attraction this week in Lost in Siberia. It is in the hands of a splendid co., including Richard Ganthony, Lloyd Bingham, M. J. Jordan, Robert McWade, Stanley Rignold, John Martin, William Mitchell, Lloyd Melville, Helene Collier, Frances Ring, and Celia Alsberg. On the Suwanee River 20-26.

KIMBALL.

MINNEAPOLIS.

At the Metropolitan Theatre Clay Clement and his well balanced co. presented The New Dominion and A Southern Gentleman 10-12 to uniformly good business, and renewed the good impression made during previous engagements. Mr. Clement's impersonation of Baron Hohenstaufen in The New Dominion won him marked demonstrations of approval. The part is well suited to his abilities.

The Woodward Stock co. opened the first week of its engagement at the Metropolitan Theatre 13 in Men and Women and a short vaudeville bill to the largest Sunday night audience ever gathered within the walls of this cozy house. The performance was decidedly praiseworthy throughout. Bertha Creighton created a most favorable impression as Agnes Rodman; her work was natural and forceful. Wilson Enos made an admirable Governor Rodman. Frederick Montague won favor as William Prescott. Walter D. Greene made a satisfactory Calvin Stedman. DeWitt Clinton was happily cast as Edward Seabury. Frank Lindon, who was at one time leading man of the old Pence Opera House Stock co., was seen to marked advantage as Israel Cohen. Inez MacCauley was a pleasing Dora Prescott. Of the specialties those presented by Bessie Bonnichill, Seeley and West, and William Windom were the most noteworthy. The Moth and the Flame 20-26.

Why Smith Left Home opened for a week at the Bijou Opera House 13 to S. R. O., and scored an emphatic hit. Annie Yeamans made a host of friends as the Secretary of the Cook Ladies' Union. Maclyn Arbuckle won flattering recognition in the role of Smith. Dorothy Usher, Marion Giroux, and Blanche Chapman also deserve mention for creditable work in their respective roles. The others were equal to the demands made upon them. Stage settings and costumes were exceptionally fine. The Dawn of Freedom 20-26.

The first social session of the Winter season was given by the Elks at their hall 11, the guest of honor being Mayor-elect James Gray. Judge A. M. Harrison, P. E. R., delivered the memorial address. Delegations were present from St. Paul and surrounding towns.

F. C. CAMPBELL.

ST. PAUL.

Charles P. Salisbury's Vaudeville co. played a return engagement at the Metropolitan Opera House 11, 12 to good audiences. Sousa's Band 13 gave a musical treat to the St. Paul people. Exceptionally large and appreciative audiences filled the theatre. Sousa and his players received a cordial greeting. Maud Reese Davis received most hearty applause. Jennie Hoyle's violin solos were most enjoyable. Pleasing features were Arthur Pryor's trombone solos, Emil Renecke's selections on the cornet, and the drum solo by Max Nichols. The Kelcey-Shannon co. presented The Moth and the Flame 14-19. Mr. Kelcey as Edward Fletcher gave a praiseworthy representation. Miss Shannon was lovely as Marion Wolton. Marion Abbott as Mrs. Lorimer won favor. The large cast also includes Grace Reals, Isabel Waldron, Lelia Ellis, Winona Shannon, Sharles Stedman, Bruce McRae, and Joseph E. Whiting, who sustained their respective roles commendably. Woodward Stock co. will begin an indefinite engagement at this theatre, presenting Men and Women 20.

Paul Gilmore and a clever co. produced The Dawn of Freedom at the New Grand Opera House 13-19, opening to S. R. O. The play was finely staged, the scenery and settings are effective. The part of the hero, Antonio Lopez, a Cuban patriot, was assumed by Paul Gilmore, who made a pronounced hit in the part. H. Rees Davis was excellent in the role of the U. S. Consul. Helen McGregor as Paquita Lopez gave a strong interpretation of the character. Ethel Barrington made a very favorable impression in the role of Julia Rodriquez. Ida Glenn and Edwin Walter did praiseworthy work, and the rest of the cast was clever. Mr. Gilmore is remembered as a very clever stock actor by St. Paul theatregoers, and he received a warm welcome. A Contented Woman 20-26.

An entertainment entitled Cuba was given at the Metropolitan Opera House by the colored people of St. Paul and Minneapolis. The house was packed.

GEORGE H. COLGRAVE.

INDIANAPOLIS.

The Lost Paradise was the bill at the Grand week of 14, and the stock co. gave a performance that can be favorably compared with anything ever seen here. Benjamin Horning and Hardee Kirkland were especially strong as Reuben Warner and Ralph Standish. Ernest Lamson showed a careful study of the part of Andrew Knowlton. Frederick Conger was happily cast as Bob Appleton, and Mr. Patton, Mr. Miles, and Mr. Gwinette were good in their respective parts. Emmet Shackleford, an importation from the Neill Stock co., of Cincinnati, made a good impression as Billy Hopkins. Lavinia Shannon gives an exceedingly artistic impersonation of Margaret Knowlton. Marion Berg was delightful as Polly Fletcher. Miss Field, Miss Daily, and Miss Stephens were well cast as the factory girls. Mary Bankson made her first appearance in the stock as Mrs. Knowlton. The settings were perfect. The Lottery of Love 21-26. Mrs. Fiske 29-30.

Walker Whiteside presented The Red Cockade and Eugene Aram at English's to fair audiences. Mr. Whiteside is supported by a capable co. and both performances are praiseworthy. Pasquali Concert co. 14. Henry Miller 18. Roland Reed 21-22. Under the Red Robe 25-26. Fanny Rice Dec. 1. Charles Coghlan 2-3. Charles R. Hanford 6-7.

Chattanooga was given to large and very enthusiastic audiences at the Park 14-16.

Lincoln J. Carter spent a few days in the city this week.

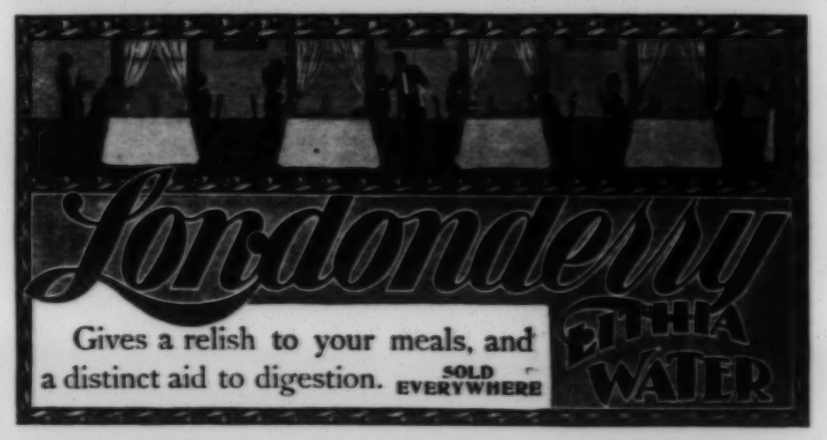
The stock co. will give two performances in Anderson, Ind., during Mrs. Fiske's engagement.

ALLEN E. WOODALL.

OMAHA.

An enthusiastic reception was accorded Adelaide and Leon Herrmann at the Boyd 9-10. The programme was an attractive one and Leon Herrmann is proving himself a worthy successor of his great uncle. The Kelcey-Shannon co. presented The Moth and the Flame to appreciative audiences 11-12. One scarcely likes seeing Herbert Kelcey in a role such as that of Edward Fletcher. However, he certainly carries the part through in an admirable manner. Effie Shannon is seen to advantage in the part of Marion Wolton, and the Mrs. Larimore of Marion Abbott was delightfully refreshing. The balance of the co. was also quite satisfactory, and the church scene in the second act remarkably effective. The Evil Eye attracted large and pleased audiences 13-15. The piece is full of many delightful surprises, and the antics of Rosaire and Elliott were enthusiastically applauded. The scenic and electrical effects were also remarkably good. A Boy Wanted 20-23. A Parlor Match 24-26.

A large number of the many admirers of the members of the Woodward Stock co. gathered at the farewell performance of the co. at the Creighton Nov. 12. Men and Women was the offering. Flowers and canes and general enthusiasm were in evidence everywhere, and a large number of their admirers, not content with saying farewell at the theatre, accompanied the artists to their train. Manager Burgess reports that their reception in Minneapolis was fully equal to that accorded them in this city. Muldoon's Picnic opened a week's engagement 13 to two good audiences. As long as Barney Ferguson is on



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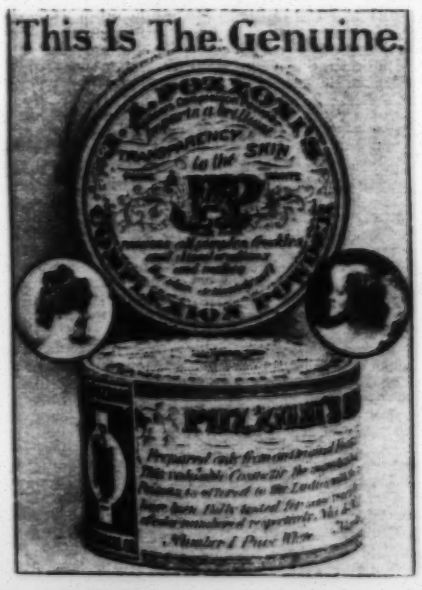

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the stage there is not a dull moment, and as he is constantly in evidence the piece is meeting with a hearty reception. The Girl I Left Behind Me 23. Robert Wowning 24.

J. R. RINGWALT.

LOUISVILLE.

His Better Half was presented at Macauley's 14-19. The co. is a good one, and the play pleased, although it suggested several other familiar plays of its kind. Della Fox 21.

The Ott Brothers in All Aboard drew satisfactory business at the Avenue week commencing 13, affording an opportunity for the stringing of a number of first-class specialties upon a very slender story, the Ott Brothers, of course, furnishing the majority of the fun-making, ably assisted by Florence Huntley as Sue Brette.

The really important event of the week, in an amusement way, was the presentation by the Meffert Stock co. at the Temple Theatre of the dramatic novelty of the year, Cyrano de Bergerac. To say that the Meffert co. has staged and acted this difficult play acceptably is not adequate. Comparison of the performance with more ambitious players and higher-priced cos. would be unfair. Simple justice demands, without undue emphasis, that it be said that, taking everything into account, the time permitted for rehearsals, the length of the play and the demand made upon the abilities of the artists, the success was remarkable. Oscar Eagle, as Cyrano, eclipsed any effort he has yet made before a Louisville public. He excelled in the cynical rather than in the pathetic scenes and deserved every credit for what can be properly styled a marvelous make up. Esther Lyon as Roxane and Alexander Gaden as Christian also called for special commendable mention. The co. was largely augmented and special scenery was provided. The house was crowded at every performance, and already there is a clamor for a second week.

A feature of the Peace Jubilee, which will be celebrated upon the return of the Louisville Legion, United State Volunteers, now at Porto Rico, which will be about Nov. 26, according to advices from the Government, will be a repetition of the Elks' Minstrels entertainment, the proceeds of which will be devoted to the relief of needs of the families of certain members of the patriots, who will be the heoes of the occasion.

Messrs. Shriner and Carpenter, publishers of the programme at the Avenue, are getting out a most attractive sheet. In addition to the matter which usually appears in such publications. The clippings are made with nice discrimination, and THE MIRROR appears a fruitful field for the labor of the wielder of shears.

Robert Textor, chief usher at Macauley's, is making a record with the patrons of that place for his uniform courtesy and excellent service.

Signor Ernesto Valdanza and Madame Nelletto, his wife, of the International Opera co., visited friends in this city week of 14.

The property formerly occupied by the Buckingham Theatre was sold at auction 16, realizing a large sum. The place will probably be turned into a handsome building block, and with its passing away will disappear another old landmark connected with Louisville theatricals.

CHARLES D. CLARKE.

COLUMBUS.

Primrose and Dockstader gave one of the cleanest and most modernized minstrel performances seen here this season at the Southern 10. The stage setting of the first part was an entirely new idea. Lew Dockstader was well receivd, as were the Deonzo Brothers. House was large and appreciative. The Prisoner of Zenda was presented 11-12 with about the same cast as last season. The houses were fair and Howard Gould was well received. Henry Miller presented Heartsease and The Master 14-16. Under the Red Robe 17-19. Boston Lyric Opera co. 21-23. The Royal Box 24-26. Sousa's Band 27.

At the Grand An unequal Match was given by the Valentine Stock co. 14-19. The principal parts were handled in a satisfactory manner by Eugene Ormonde, Ben R. Graham, Rose Stahl, and Jennie Daily. Fanchon and The Butterflies 21-26.

At the High Street A Guilty Mother 10-12 played to good houses. The old favorite Superba played to splendid business 14-16. There was very little change from last season, Charles Guyer being the life of the performance as of yore. Tammany Tigers 17-19. Chattanooga 21-23. The Knobs o' Tennessee 24-26.

J. B. DAVIE.

CLEVELAND.

The bills presented at the playhouses the past week were not new, but being popular ones and presented by good companies the patronage was all that could be expected.

At the Euclid Avenue Opera House Frank Daniels opened 14 in The Idol's Eye, which held the boards all week, with the exception of two performances when The Wizard of the Nile was played. Mr. Daniels is supported by Alf C. Wheelan, who has many friends here, having been at Haltnorth Gardens last Summer, and an exceptionally fine co. Olga Nethersole 21-26.

Natural Gas, with Eddie Girard, Edward Garvie, and a lot of other clever people, was the bill at the Lyceum Theatre week of 14, and drew well at every performance. Who Is Who 21-26.

The débris of the fire at the Cleveland Theatre is rapidly being cleared away, and it is expected the house will be opened Christmas week. The Ralph E. Cummings Stock company has been resting here, but will play in Detroit Thanksgiving week.

Hall Caine will be heard at the First M. E. Church 22.

WILLIAM CRASTON.

PORTLAND, ORE.

Chattanooga drew good audiences at Cordray's week ending 12.

The advance sale for the Frawley co. week's engagement at the Marquam 14-19 is gratifyingly large. A succession of full houses will undoubtedly obtain.

Edward Shields, the wargrapher, accompanied by Mrs. Shields, the clever illustrated story reciter, left here for Chicago 12. There they will fill an engagement at Hopkins'. Later in the season they go to New Orleans.. Mr. Shields and his co. have been re-engaged for another season of outdoor entertainment here, beginning next June or July, and continuing until Fall.

Guy Catlin (Karl Kennett) and John Henry Keating (Lyn Udall) have just finished the following songs: "Honey Little Black Boy Dan," "I'll Shake Up Dis Mean Ole Town," "O You Mustn't," and "The Proper Girl."

Cordray's turned 'em away 13 with the farce, Two Marrier Men.

O. J. MITCHELL.

GALVESTON.

Remember the Maine enthused the gallery gods and interested the downstairs patrons at the Grand 11. Al. G. Field and his superior minstrel aggregation were here 12, 13, and, as a matter of course, played to big business; this, despite the combined opposition of the big circus and bad weather. Field is a strong favorite with us (and justly so), and the high standard characterizing previous offerings is fully sustained in every feature of this season's performance. Next week Hettie Bernard-Chase and James-Kidder-Warde.

Ringling Brothers' Circus 12 drew good crowds considering rain and wet grounds.

Al. G. Field, with several other members of the co., were pleasant guests at a most enjoyable social session of Galveston Lodge Elks 12.

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ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): London Gaiety Girls 10, 11 to large houses; performance poor. A Hired Girl 12 pleased a good house. Ward and Vokes in The Governors 14 to one of the largest houses of the season; co. clever. Whitney's Players 15-18. West's Minstrels 19.==ITEM: It is announced that the Princess Theatre will open on Dec. 1 under new management.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): London Gaiety Girls to large audience 14. Whitney Players 21.==MONTGOMERY THEATRE (S. F. Hirscher and Brother, managers): Large audience greeted A Hired Girl 11. Ward and Vokes presented The Governors to S. R. O. 15. Held by the Enemy 17.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): Punch Robertson co. (return date) 10-13 in Under False Colors, The French Cavalier, and The Queen of Hearts. A Milk White Flag gave the best performance of season 14 to capacity. West's Minstrels 16. Ward and Vokes 17.

SELMA.—ACADEMY OF MUSIC (Reese and Long, managers): Klimt-Hearn Comedy co. opened week 14-19 in Pawn Ticket 210 to excellent business. Repertoiree to follow: Kidnapped, The Lights of London, The Inside Track, Old Money Bags, and Sights in Greater New York. What Happened to Jones 22.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): Tolson and Macdonald co. opened for three nights 14 in Woman vs. Woman to a large audience.

SHEFFIELD.—OPERA HOUSE (Ashe and Coleman, managers): Nashville Students 4; full house; audience pleased.

ARIZONA.

PHŒNIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Gran Opera co. 6; house packed. The Signal of Liberty 9 did not appear. Wilson's Minstrels 11 canceled. Veriscope 14-16. A. H. Hagan's U. T. C. 19. Finnegan's Ball 24.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Human Hearts 9; fair house. What Happened to Jones 10, with Harry Corson Clarke; excellent co; big house. The Military Maid (local) 14, 15, under leadership of Gilbert Clayton and Josephine Kirkwood Clayton, to big houses. A Parlor Match 16. The Man from Mexico 17.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): The White Slave 9; excellent performance; fair house. Human Hearts 10; business light. What Happened to Jones 11; large and pleased audience. A Parlor Match 17. The Man from Mexico 18. Side Tracked 21.

PINE BLUFF.—OPERA HOUSE (Charles Senyard, manager): What Happened to Jones 9; full house; satisfactory performance. Klimt-Hearn co. 7-12; crowded houses; excellent co. Evelyn Gordon co. 17-19.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Al. G. Field's Minstrels 8; S. R. O.; enthusiastic audience. Muldoon's Picnic 14. A Parlor Match 15. The White Slave 17. Peters Comedy co. 21-26. All Aboard 25.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Sadie Raymond in The Missouri Girl 12; co. good; business fair. Side Tracked 22. A Breezy Time 26. George W. Peck 28.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Evelyn Gordon co. in Divorced, Always on Time, and Railroad Jack. Side Tracked 15; large and enthusiastic audience.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Sadie Raymond in The Missouri Girl 24; large and appreciative audience.

CALIFORNIA.

WOODLAND.—HERSHEY OPERA HOUSE (E. C. Webber, manager): The Span of Life to a good house 2. Mr. Bones (local) under direction of Mr. and Mrs Francis Boggs; performance satisfactory; full house. Webster-Bacon co. 28-Dec 3. Hogan's Alley 5. South Before the War 10.==ITEM: Mr. Weber, having the sole management of the house, will only cater to performances that are of a good class, for which the theatregoing public of this little city are anxious.

SAN JOSE.—AUDITORIUM THEATRE (Charles P. Hall, manager): The Span of Life 4 to small audience; scenic effects fine; able co. At Gay Coney Island 16, 17. Sowing the Wind 21. Kellar 23.==ITEM: Our new theatre, the Victory, is about completed. Seats for the opening performance will be sold at auction.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Sam Mott's Vaudeville co. 15-16. Murray and Mack 17-19. Hogan's Alley 20-26. Mistakes Will Happen 28-30.==BURBANK THEATRE (Petrich and Shaw, managers): Jules Grau Opera co. in Boccario and Said Pasha 7-12. Fra Diavolo and Olivette 14-19.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Bunch of Keys 8; fair performance; good house. Davis and Busby's U. T. C. 10; poor performance; small house. Hi Henry's Minstrels 16. Humanity 17 canceled. Mathews and Bulger 18. Ole Olson 22. Gayest Manhattan 23. A Boy Wanted 28.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Smyth and Rice Comedy co. 8 in The Old Coat to large and appreciative audience. A Bunch of Keys 11 to S. R. O.==DE REMER THEATRE (Lackin and Harris, managers): The Signal of Liberty 12, 13, to crowded houses.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Davis and Busby's U. T. C., to fair business 7. The Old Coat to good business 9. Hi Henry's Minstrels 13, 14; houses crowded. Ole Olson 19. Gayest Manhattan 20. A Boy Wanted 22, 23.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): A Bunch of Keys 10; crowded house. Gayest Manhattan 12 was well received by fair house. William Gillette in Secret Service 14. Matthews and Bulger 28. 149? Dec. 1. Kellar 3.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Davis and Busby's U. T. C. 12 to fair business. Mathews and Bulger 17. Ole Olson 24.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): The Salisbury Orchestra 10; big business. Ole Olson 16.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): The Daly co.'s engagement drew large and cultured audiences 10-12 and the excellent bills offered were thoroughly enjoyed. Cyrano de Bergerac was capitally cast and capitally presented, the work of Charles Richman in the title-role being especially praiseworthy. The Country Girl and Subtleties of Jealousy were offered 11 and Cyrano for the matinee 12, followed by a magnificent performance of The Taming of the Shrew in the evening. W. H. Wilkinson offered A Stranger in a Strange Land 14. In this new mistaken-identity comedy Mr. Wilkinson certainly has a winner, and it was received with acclaim on its initial performance here 14. From curtain to curtain the farce abounds in laughs and its action is swift, its dialogues crisp and its situations new. The cast was well selected and was made up of such clever amusement caterers as Giles Shine, William Ranous, George Leslie, Thomas Kierns, Agnes Proctor, Maude White, and Eleanor Browning. The authors and a number of friends from Philadelphia were here, and Mr. Wilkinson entertained a party of New York newspaper men. James Whitcomb Riley appeared before a large and representative gathering 14, and his quaint reading of his delightful verse was thoroughly enjoyed. The Symphony concert, first of the season, crowded the theatre 17. A varied and interesting programme was rendered. Sara Anderson was the soloist, and her splendid work won her warm words from the press and audience. Gayest Manhattan 18. Jack and the Beanstalk 19. Bennett and Moulton Comedy co. 21, 22. Marlo, magician, 25. Hotel Topsy Turvy 24, 25. A Day and a Night 26. Rosenthal the pianist 28. Devil's Auction Dec. 2. Devil's Island 5, 6.==ITEMS: At the opening of Her Majesty's Theatre, Montreal recently, May Reynolds, of West Haven, the elocutionist and amateur actress, was chosen to assist in the opening programme, reciting delightfully a prologue by George Murray, in which the future of the theatre, its aims and intentions, were versically outlined.—James Whitcomb Riley spent 15 and 16 here. During his stay in town Mr Riley put up at the Graduates' Club, the guest of Professor William Lyon Phelps.—The Authors' Club, under the patronage of Josephine Laurens-Lennox, is meeting with success, and Mrs Lennox is succeeding in making the meets most interesting.—The New Haven Orchestral Club will inaugurate its nineteenth season Dec. 8, when the first of a series of three concerts will be given at Music Hall. Nellie Owen Reynolds, the contralto, of Hartford, will be the soloist.—Sidney Herbert and Charles Richman were entertained at the Graduates' Club when in town with the Daly co.

JANE MARTIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Eddie Girard in Natural Gas 10 to a moderate audience, the size of which was handicapped by stormy weather. A large audience greeted Haverly's Minstrels 11 and found much to appland. The singing in the first part was above the average, while Billy Rice and Frank Cushman on the ends were extremely funny. The olio was particularly good. The Nichols Sisters, John Blackford, Bogart and O'Brien, and Billy Rice did clever work. Della Fox in The Little Host drew a large house 10; co. is particularly strong, and includes R. E. Graham, Hugh Chilvers, Eugene O'Rourke, and Alice Johnson. John C. Slavin, as a German opera composer, made the biggest kind of a hit. Miss Fox was not in particularly good voice, but looked pretty and acted with considerable chic. The scenery and costumes were very handsome. Bowery Burlesquers 15. Where Is Benson 17. Joe Ott 18.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): A clever co. presented Where Is Benson 15, 16 to good business. The comedy is bright and pleasing and gives Frank Blair and his supporting co. excellent opportunities. In Old Kentucky 18.==JACQUES OPERA HOUSE (Jean Jacques, manager): Edwin Gordon Lawrence presented For Her Sake 10-12; attendance fair. Side Tracked filled the house 14-16; audiences pleased. The Sleeping City 17-19. Waite's Comedy co. 21-26.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Natural Gas 11 to S. R. O. The Girl from 'Frisco 12 to good business. Weber's Stock co. opened 14 for a week and closed 15 on account of the disappearance of A. C. Ford, manager of the co. The Tarrytown Widow 22.==ITEM: Edward Garvie, of Natural Gas, was welcomed by his friends here. He is a Meriden boy.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Bowery Burlesquers to fair-sized audiences 14; good satisfaction. Where Is Benson to a medium-sized audience 16; clever co. Joe Ott 19. A Bachelor's Honeymoon 23. California Minstrels 24.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Isham's Octoroons 9 to S. R. O. Mr. Beane from Boston to good business 14; audience pleased. A Country Merchant 18. The Donovans 24 canceled. California Minstrels 29.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): The Gormans in Mr. Beane from Boston 11; fair business; performance fair. The Tarrytown Widow canceled. The World Against Her 22.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Bowery Burlesquers 17 pleased a fair audience. Charles Cowles 19. The Tarrytown Widow 21. Gettysburg 28.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): The Chorus Girl 24.==OPERA HOUSE (F. W. Mitchell, manager): Harry Webber 21-27.

MIDDLETOWN.—MCDONOUGH THEATRE (W. J. Berrie, manager): The Donovans in Dewey's Reception pleased a good audience 15. Night Owls 22. Joe Ott 24. Waite's Opera co. 28-Dec. 3.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): The Tarrytown Widow to large and pleased audience 16. California Minstrels 21. Because She Loved Him So 23.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Dewey's Reception in McFadden's Alley 18. California Minstrels 22. Oliver Byron 23.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): California Minstrels 19. The Tarrytown Widow 26.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The World Against Her 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Brothers Barne presented Going to the Races 11 to S. R. O. Charles B. Hanford 12 pleased a good-sized audience with Damon and Pythias. King Dramatic co. began a week's engagement 14, during which time they will present Hands Across the Sea, Faust, The Power of the Press, Lost in London, The War of Wealth, Carmen, The Cotton King, Monte Cristo, The Cherry Pickers, She, and The Last Stroke. My Friend from India 21. Georgia Minstrels 22. Brothers Royer 24. The Heart of Maryland 24.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Punch Robertson co. 1-3 in The Queen of Hearts, Lady Fortune, All a Mistake; splendid business; audiences pleased. Willie Collier 5 in The Man from Mexico; large and appreciative audience. London Gaiety Girls 12 to fair house; generally pleased. Lillian Tucker co 14-19 in The Red Cross Nurse, Passion's Slave, Liverpool by Night, Just a Plain American Girl, East Lynne, and Ten Nights in a Bar Room.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): A Hired Girl 9; fair performance; large audience. A Milk White Flag 18.==ITEM: A roof garden was opened here 8 by F. K. Gardiner.

GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): A Hired Girl 10; fair business. West's Minstrels 12 delighted two small audiences. The performance was the best of its kind ever seen here and deserved better patronage. Counter attractions prevented large attendance. A Milk White Flag 22. Ott Brothers 23. Lewis Morrison 26. Katie Putnam Dec. 5.

SAVANNAH.—THEATRE (David A. Weis, manager): West's Minstrels 11; excellent performance; packed house. Baldwin-Melville co. 14-18 in The Two Orphans, Bulls and Bears, Hazel Kirke, All the Comforts of Home, East Lynne, and Over the Sea; S. R. O.; performances good. A Milk White Flag 19. Wilbur Opera co. 21-Dec. 3. My Friend from India 5, 6.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Wilson's Minstrels 9; large house; good show.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): Lewis Morrison 23.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Coon Hollow 17. Daniel Sully 26.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Two Married Men amused good house 7. The Pulse of Greater New York 23, 24.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Uncle Josh Spruceby pleased a topheavy house 8. A Female Drummer to fair capacity. Johnstone Bennett, Nellie O'Neill, Eugene Canfield, and Willis P. Sweatnam all pleased immensely. Digby Bell in The Hoosier Doctor to a small audience 12, bad weather keeping many away; performance well received. Gay Masqueraders 19. Holden Comedy co. 21-26. U. T. C. 30.==CENTRAL MUSIC HALL (Frank Midlocher, manager): Van Dyke and Eaton co. closed their engagement 13, having presented Lynwood, The Pulse of the Great Metropolis, Fate, or Woman Against Woman. Kathleen Mavourneen, Marble Heart, and A Brave Coward; attendance large.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Her Majesty the Cook 8; good business; comedy fair; specialties excellent. Boston Ladies' Orchestra 10; a splendid concert to S. R. O. Muldoon's Picnic 12 failed to please a small audience. A Female Drummer 16. The Pulse of Greater New York 17. Brooks and Smiley 18. The Herrmanns 19. Tim Murphy 21.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): A Turkish Bath gave fair satisfaction 10 to a medium house. Robert Sherman Comedy co. opened for a week 14 in My Friend from Arkansas to S. R. O. Her Enemy's Hand 15; S. R. O. Brooks and Smiley 25. A Night at the Circus 28. Stetson's U. T. C. 29. In Atlantic City Dec. 2.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Harrison J. Wolfe gave an excellent rendition of The Lost Paradise 9 to medium business. The Pay Train 11; light business; co. fair. Boston Temple Quartette 12; packed house. Tim Murphy in The Carpet Bagger 13 gave satisfaction to a fair house. Darkest Russia 18.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): A Female Drummer 9 pleased a large audience. Digby and Laura Joyce Bell 11 in The Hoosier Doctor; play and co. good and deserved larger patronage. Have You Seen Smith 12; numerous specialties. Gay Masqueraders 17. John Griffith 27.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Uncle Josh Spruceby 9; S. R. O.; audience pleased. The Pay Train 18. An Enemy to the King 21.==ITEMS: This city is the home of J. M. Stout, manager of the Uncle Josh Spruceby co., and the large audience which greeted the co. was evidence of his popularity.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Uncle Josh Spruceby 10; topheavy house; good satisfaction. A Female Drummer 11; excellent performance to capacity. Her Majesty the Cook 12 to good business. Have You Seen Smith 15. The White Slave 17. An Enemy to the King 19.

KEWANEE.—NEW OPERA HOUSE (F. A. Cahow, manager): Si Plunkard 7; S. R. O.; pleasing performance. Muldoon's Picnic 9; packed house; performance poor. Temple Quartette 11; fair business; good performance. The Pay Train 14; good house and performance. A Night at the Circus 21. Hall Winters co. 28-30.

DIXON.—OPERA HOUSE (F. A. Truman, manager): J. C. Lewis in Si Plunkard 11; full house; good performance. Irving French co. closed a three nights' engagement 16 to fair business. Plays presented: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Walker Whiteside in The Red Cockade 14; excellent house; star and co. gave satisfaction. Roland Reed 18. Casey's Wife 25. Cameron co. Dec. 1. Courted Into Court 2. A Night at the Circus 7. The Sunshine of Paradise Alley 16.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): The Pay Train 13; performance ordinary; attendance good. George W. Monroe in Her Majesty the Cook 17. A Trip to the Circus 20. Darkest Russia 21. Davis' U. T. C. 28. Carroll and Kane co. 27.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Girl I Left Behind Me 13. The Lost Paradise 15; good performance; business light. A Female Drummer 18.==ITEM: Managers Plain and La Motte invited our local Volunteers, just returned from Porto Rico, to The Girl I Left Behind Me.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The home coming of the Third Regiment Ill. Volunteers was a counter attraction, and Yon Yonson was presented to a small house 11; performance good.

CLINTON.—RENNICK OPERA HOUSE (J. R. Arthurs, manager): Uncle Josh Spruceby 7 pleased a full house. Virginia Douglas and H. T. Hesler joined co. here. Stetson's U. T. C. 28. The Circus Girl 30. Murray and Mack Dec. 7.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Muldoon's Picnic 8; good business; poor performance. Si Plunkard 12; pleasing performance; large audience.

CANTON.—NEW OPERA HOUSE (J. Frank Head manager): George W. Monroe in Her Majesty the Cook 7; good house; first-class performance. Patricola Concert co. 11 to S. R. O.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Have You Seen Smith 11; audience pleased. Scott's Minstrels 12; packed house; first-class entertainment.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): The Girl I Left Behind Me 8. Kate Condon in concert 10 to full house. The Herrmanns 21. Charles Coghlan 25. Frank Daniels Dec. 5.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): Si Plunkard pleased a fair audience 10. The Cherry Sisters 16. Irving French in An Irishman's Troubles 17-19. Sousa's Band 22.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Girl I Left Behind Me 10. The Pay Train 12; small business. The Lost Paradise 14 to medium business. Tim Murphy 19.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Female Drummer 8; excellent performance; S. R. O. Scott's Minstrels 14 gave satisfaction to a good house.

ALTON.—TEMPLE THEATRE (Harrison and Cassard, managers): Roland Reed 14; attraction excellent; audience fair. Scott's Minstrels 20. The Derby Winner 24.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Yon Yonson 7; fair business. A Modern

Woodman (local) 9; good business. Hooligan's Wedding 12; good business.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Holden Comedy co opened 14 for a week in The Gutta Percha Girl to capacity. Scott's Minstrels 21.

EFFINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): Shanty Town 5 to fair business; good performance. Muldoon's Picnic 16.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Patricolo Concert co. 7; large attendance. The Girl I Left Behind Me 9.

LITCHFIELD.—RHODE'S OPERA HOUSE (Hugh A. Snell, manager): Charles Flowers, lecturer, 18. The Pay Train 19.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Ben Hendricks in Yon Yonson 12 pleased a large audience. Sousa's Band 23.

MATTOON.—THEATRE (Charles Hogue, manager): A Turkish Bath 8 failed to please a fair house.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kinneman, manager): The loss of two trunks containing the costumes of the principal characters in Kindred Hearts prevented their appearance 10. The loss was not discovered until 7 o'clock, and all efforts to locate the trunks were unavailing. A large audience was dismissed. On the Wabash filled the house 11; satisfactory performance. The Boston Lyric Opera co. opened for a week 14 to a large audience. Said Pasha was rendered in a praiseworthy manner. The Black Hussar 15, and will be followed by The Bohemian Girl. Josephine Stanton's clear voice and pleasing personality made her an immediate favorite. Robert Lett, Jack Henderson and Mamie Kingsbury share the honors in comedy work, while Laura Denio, Henry Hallam and George Olin win plaudits in heavier parts. The staging and costumes are very good. Casey's Wife 21. Sousa's Band 25. The Herrmanns 26. Murray and Mack (return) 28. Under Sealed Orders Dec. 1. John L. Sullivan co. 3.==ITEMS: Hal Reid joined Human Hearts at Kansas City 13 and will take his old part of Tom Logan.—T. K. Titus, who has been in the advertising department of Ringling Brothers for ten years, left for New York 11 and will sail for London 19 to take a similar position with Barnum and Bailey. He was one of eight chosen from five hundred applicants.—Frankie Hall, a soubrette with Shantytown, had her arm broken during the performance at Terre Haute 9. An axe, swung by one of the players, flew off the handle, striking and breaking her arm.—Herbert Fowler, of Human Hearts, is home for a short visit.

FORT WAYNE.—MASONIC TEMPLE (Stonder and Smith, managers): On the Wabash 1: good house. Digby Bell in The Hoosier Doctor 5; performance good; fair house. Hogan's Alley 9 was well received by a fair house. Shenando h 10; good house; excellent performance. Henry Miller in Hearts case 11. Casey's Wife 14. The Prisoner of Zenda 16. Primrose and Dockstader's Minstrels 21. Under the Red Robe 23. Walker Whiteside 24. Finnegan's 400 25.

ANDERSON.—GRAND OPERA HOUSE (T. B. Dickson, manager): Shenandoah 9; satisfactory performance to S. R. O.; largest receipts in the history of house. On the Wabash 10 to fair business; performance fine. On the Suwanee River 14; topheavy house; good performance. European Sensation 16. The Commodore 17. Down in Dixie 18. Shanty Town 19.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): A Stranger in New York 7 kept a large audience in good humor. Robert J. Burdette 8; large house. Kindred Hearts delighted a small audience 12. Frederick Mosley, Edwin Brewster, Mary Sargent, Blanche Neal, John B. Weeks, and Harry DeVere deserve praise. Under the Red Robe 15. Kindred Hearts 18.

EVANSVILLE.—GRAND (King Cobbs, manager): Charles Coghlan in The Royal Box 9 drew crowded house; performance highly pleasing. Creston Clarke 15. Henry Miller 23. An Enemy to the King 24. Della Fox 25. The Telephone Girl 28.==PEOPLE'S (T. J. Groves, manager): Kelley and Mason in Who is Who 13 drew well; performance good. Muldoon's Picnic 20. Van Dyke and Eaton co. 21-26.

FRANKLIN.—NEW OPERA HOUSE (Will J. Martin, manager): Walker Whiteside in The Red Cockade 8; big business; audience pleased. Living Pictures of the War (local) 10. Columbian Minstrels 11; crowded gallery; satisfactory performance. Porter J. White in Faust 21. Cameron co. 25. Fanny Rice Dec. 2. Edwin Gordon Lawrence 19. U. T. C. 23. A Night at the Circus 30.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Tim Murphy in The Carpet Bagger 12; good house ==AUDITORIUM (Harry G. Sommers, manager): Kindred Hearts 9; light house; pleasing performance. Tony Farrell in The Hearthstone 14; fair satisfaction; topheavy house. Primrose and Dockstader's Minstrels 22

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): The Heart of Chicago 11; good business. Columbian Minstrels 12; good business. Shantytown 18. Davis' U. T. C. 19. Porter J. White in Faust 24. Murray Comedy co. 28-Dec. 3.==ITEM: Davis' Columbian Minstrels disbanded here 19 and organized as a U. T. C.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Rose Hill Folly co. 7; good house and co. Columbian Minstrels 9; house good; performance poor. In Search of a Husband 17. My Neighbor's Wife 21 ==ITEMS: Manager Murphy is very ill with pneumonia.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Digby and Laura Joyce Bell in The Hoosier Doctor 9; good house despite inclement weather; splendid performance. Porter J. White in Faust 15; full house, giving satisfaction. Creston Clarke 21, 22.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): A Turkish Bath 3; good business; excellent performance. Porter J. White 29.==ITEM: Columbian Minstrels 14 failed to appear. Co. reported disbanded at Richmond, Ind.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Digby Bell in The Hoosier Doctor 10 to fair business. Scott's Minstrels drew a big house 11. Under the Red Robe 14. Darkest Russia 15. Cameron co. 19. Black Patti's Troubadours 23.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Porter J. White, ably supported by Olga Verne and Frank McDonald, presented Faust to S. R. O. 12; entire satisfaction. Maxwell Stock co. opened for a week 14 in The Octoroon; co. good.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Have You Seen Smith 10; fair business. Walker Whiteside 11, 12 to good house. An Enemy to the King 14; excellent co.; fair business. Who Is Who 15 to fair house.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Tim Murphy in The Carpet Bagger drew a good-sized house 11; performance excellent. Cameron co. 14; good concert.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Heart of Chicago 10; large and pleased audience. Shanty Town 14; good house and entertainment.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Primrose and Dockstader's Minstrels to S. R. O. 8; excellent performance. On the Wabash 11 to fair business.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Cameron co. 10 and Gaiety Girls 16 canceled on account of diphtheria here. The Late Mr. Early 26. Porter J. White in Faust Dec. 9.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Kindred Hearts to a small but appreciative audience 11. Shanty Town 21. Rice and Baldwin's Comedians 24. My Neighbor's Wife 30.

NEW CASTLE.—ALCAZAR THEATRE (Ben P. Brown, manager): Shanty Town 16; good audience; co. fair. Two Old Cronies 22. Down in Dixie 19. Faust 26.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): A Breezy Time 9; splendid performance; small audience; stormy weather. Eldon's Comedians 21-26.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): The Heart of Chicago 9; bad weather, but S. R. O.; good play and co. Shanty Town 17. Two Old Cronies 19.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Shantytown 10; business fair; performance poor. Who Is Who 16. Cameron co. 28.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): A Breezy Time 10; fair house; satisfactory performance.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Kindred Hearts 15, 16; fair business. Porter J. White in Faust 18.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Cameron co. 9; fair house; performance satisfactory.

GOSHEN.—THE IRWIN (Frank Irwin, manager): A Stranger in New York 11; good business; performance most acceptable.

GARRETT.—WAGNER OPERA HOUSE (J. William Wagner, manager): Cameron co. 12; fair house. A Breezy Time 28.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Bover, manager): A Breezy Time 26. Walker Whiteside Dec. 7.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): Fitz and Webster 12 in A Breezy Time delighted a good house.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): A Stranger in New York 10; good business; excellent co. Murray and Mack 28.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Payton Comedy co. 21-26

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): Creston Clarke 17. Thomas McClary 23.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): The Missouri Girl 3; full house; pleased audience. John Thomas Concert co. 7. Beach and Bowers' Minstrels 9. Edwin Rostell 16. 17. The Gay Matinee Girl 21. Side Tracked 23. A Breezy Time 29. Salisbury Orchestra 30.

ARDMORE.—OPERA HOUSE (White B. Pruiette, manager): A Boy Wanted 7; S. R. O.; audience pleased. Nellie B. Chandler's Orchestra (return engagement) 8 to a small house. Jennie Holman co. 14-16.

SOUTH McALESTER.—CAPITAL OPERA HOUSE (J. C. Johnson, manager): Beach and Bowers' Minstrels 10; large and satisfied audience.

KREBS.—OPERA HOUSE (T. W. Clelland, manager): Beach and Bowers' Minstrels 11; good house and performance.

HARTSHORNE.—OPERA HOUSE: Beach and Bowers' Minstrels 12; large house; good performance.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): George W. Monroe in Her Majesty the Cook 9 to fair business. Monroe was immense as the queen of the kitchen and kept the audience convulsed. He was assisted by a capable co. Uncle Josh Spruceby 12 in two performances to large houses. A Female Drummer 14 drew a large and enthusiastic audience. Johnstone Bennett, Nellie O'Neil, Eugene Canfield, Willis Sweatnam, and George Richards were the chief disturbers of the peace, and fully sustained their respective reputations as funmakers. Digby Bell in The Hoosier Doctor 15 to moderate business. Digby Bell and Laura Joyce Bell in the leading roles won marked favor, the homely little play being given with a smoothness and finish not often seen in these parts. The Herrmanns 17. Si Plunkard 19. Charles Coghlan 22. Muldoon's Picnic 24. Tim Murphy 26.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): O'Hooligan's Wedding 8 to a good house. Ben Hendricks in Yon Yonson 10 with able support pleased a large audience. The Girl I Left Behind Me 14.==ITEM: Paul Gilmore, who will appear here Dec. 1 in The Dawn of Freedom, married the daughter of A. A. Cooper, of this city.—Manager Roehl has scenery, properties, costumes of the Naiad Queen Opera co., which will be sold at auction. Its value is $15 000 and it is in good condition.—The Elks will have their burlesque circus 29.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager) Sousa's Band 9; excellent concert; packed house. The Herrmanns to fair business 14; good performance. Miss Francis of Yale 19. A Parlor Match 23 Clay Clement 24 ==GRAND OPERA HOUSE (William Foster, manager): Jules Walters in How Hopper Was Side Tracked to fair business 7, 8; satisfactory performances. Washburn's U. T. C. to fair business 9. Money to Burn 10 12; large and pleased audiences. O'Hooligan's Wedding 15, 16. Uncle Josh Spruceby 17-19.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Sharp and Flatt in The Late Mr. Early 8; fair performance. Apollo and Sharp and Flatt were very good. Sousa's Band 10 to packed house; fine performance. Muldoon's Picnic 11; fair business. Miss Francis of Yale 14. Chicago Ladies' Quartette 16. A Boy Wanted 18 ==ITEM: Mr. Sousa was the guest of Manager Beall at the grounds of the Soo Gun Club, where he spent a delightful afternoon over the traps and made an excellent record with live pigeons and blue rocks.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): Holden Comedy co closed a week's engagement 12 to fair business. Plays presented: Escaped from the Law, The War of Wealth, The Last Stroke, Captain Hearne, U. S. A., Over the Sea, and Alabama. Good co. George W. Monroe in Her Majesty the Cook 14; packed house; satisfactory performance.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Warner Comedy co. presented Mercie's Marriage, Dads and Dollars, A Circus Day, What Happened to Smith, The Basket Picnic, Always on Time, and After the Ball 14-19 to big business, giving satisfaction. The Del Sobas j ined the co. here to replace Sandford and Darlington.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Stetson's U. T. C. 12 to S. R. O. Herrmann the Great co. 15. The Girl I Left Behind Me 17. My Friend from India 19. Clay Clement 21. Digby Bell 23. O'Hooligan's Wedding 24. Darkest Russia 28. A Boy Wanted 30.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): O'Hooligan's Wedding 11; fair audience. Uncle Josh Spruceby 13; S. R. O.; pleasing performance. Si Plunkard 16. Digby Bell 17. Stetson's U. T. C. 19. Darkest Russia 20. Charles Coghlan 24.

DECORAH.—NEW GRAND OPERA HOUSE (C. J. Weiser, manager): House will open with Digby Bell in The Hoosier Doctor 19. Oscar Cobb, the architect, will deliver an address and A. F. Arnundsen, a prominent attorney, is also to speak. The opening will be a gala occasion.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Money to Burn, introducing the two Macks, 9; small business; fair performance. Stetson's U. T. C. 11; S. R. O. The Belle of the Town 22. O'Hooligan's Wedding 24. Digby Bell 24.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Jules Walters in How Hopper Was Side Tracked 14; good house; best of satisfaction. Money to Burn 19. My Friend from India 28.==ITEM: The Elks opened their new rooms 14.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B Henderson, manager): A Boy Wanted 9; good house. The Girl I Left Behind Me 15. The Herrmanns 16. Miss Francis of Yale 18. Digby Bell 21. Clay Clement 22. Darkest Russia 24.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): A Boy Wanted 10; good house and attraction. How Hopper was Sidetracked 12; fair audience; audience pleased. Miss Francis of Yale 16. The Girl I Left Behind Me 18.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Colonel Copeland lectured 15 to crowded house. Robert Downing 22.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Muldoon's Picnic 12; fair business; general satisfaction. Herrmann the Great co. 13; good business and entertainment.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Howard Concert co 12; fair house. How Hopper Was Side Tracked 13; good house.

BOONE.—PHIPPS' OPERA HOUSE (Ben Wiley, manager): Stetson's U. T. C. 8; full house; entire satisfaction. Ferris Comedians 14-19.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): Money to Burn 16. Uncle Josh Spruceby 20.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O Proctor, manager): My Friend from India 18. Clay Clement 23.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): A Boy Wanted 12; large house; good performance. Miss Francis of Yale 15.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Jule Walters in How Hopper was Sidetracked 11; business poor; audience pleased.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): Frank E. Long co. 14-19.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local-manager): The Heart of the Klondike drew two good audiences 7, 8 and proved an interesting melodrama on familiar lines, with plenty of blood-curdling situations; the audiences were correspondingly pleased. Lottie Williams made a very bright, pretty, and lovable miner's waif, albeit her songs were somewhat rancous, either from the "atmosphere of the piece" or more likely from our own Kansas zephyrs, which generally give a stranger a cold that will last him till the middle of Summer. Annie Lloyd, Nellie Maskell, Katherine Angus, Harry Barker, and little Lester Lonergan, Jr., were all extremely satisfactory, the rest of the cast being evenly good. The scenery was unusually pretty. Hardy Marlborough, the treasurer of the co., is a good fellow to meet and says he was christened "Hardy" by his parents, who had a premonition of the desirability of fortifying him in every way for the exposures he was destined to encounter on the road and in drafty entrances. He should have told that to Judge "Biff" Hall, however, as I have just been taking sarsaparilla to get rid of all humor in my constitution. Sam J. Burton and his "Rube Band" drummed up quite a good house 9 to see Si Perkins, which is just about as good as the average of such plays and was about as well given. J. E. Carleton did some clever work as a gouty, cranky old man, and Joe Weaver would have been a good Irishman if he could have kept from laughing himself out of breath at his own humor. Ed Sisk the "Dutchman," was quite the best of the lot. Gayest Manhattan 10 drew fairly. The co. is a large and a very clever one, with some turns just a trifle spicy for a town which rings the curfew fifteen minutes before eight; but we all "got it out." There were so many good things and so many good people doing them that half cannot be mentioned. Alta de Kerwen's scant costumes and high kicks, James Kiernan's drunken German waiter business, and the specialties of Carr and Jordan, Miss Kiernan and Jean McIlmoyle, and Frank Gardner pleased the most. The National Flower, local operetta, 13. Robert Downing 15. Have You Seen Smith 18. 1492 19. Andrews Opera co. 22, 23. ==GRAND OPERA HOUSE (James L. King, manager): My Friend from India, announced for 11, will appear later. Redmond Dramatic co. 14-19.==ITEM: Clarence Huff, for ten years Mr. Crawford's right-hand man, but who went into mercantile work some two years ago, is here on a vacation with an eye to getting back into the show business.

THOMAS R. HYATT.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Robert Downing gave a fine performance 10. Much favorable comment was made upon Freda Gallick, the leading woman. Si Perkins 11; good house. Andrews Opera co in The Mikado 14; fair house; performance hardly up to standard.==ITEM: J. D. Bowersock, proprietor of our Opera House and one of the foremost men in the State, was elected to Congress 8.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): A Boy Wanted 9; good performance and business. The Gay Matinee Girl 10; excellent performance; good business. Rev. J. J. Lewis lectured on The Passion Play 12 to a large and appreciative audience. Andrews Opera co 28, 29.==AUDITORIUM (C. W. Betting, manager): Merrie Bell Opera co. 17-19.

OTTAWA.—ROHRBAUGH THEATRE (Charles H. Ridgway, manager): Edwin Rostell 8, 9, presenting Richelieu and Hamlet; fair performances to light houses. Wilber co. 10; poor performance; S. R. O. Robert Downing 11 in one act each of The Gladiator and Ingomar and The French Marriage; excellent performance; fair business. Andrews Opera co. 15. Little Trixie 18.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Wilber Entertainment co. (vitascope) 8, 9; audiences large and pleased. Tennessee's Pardner 10; big business; performance first class. Merrie Belle Opera co. 14. Alfa Heywood 21. Andrews Opera co 24. Little Trixie 26. Pasquali Concert co. 28. What Happened to Jones Dec. 1. General J. B. Gordon 9.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): A Breezy Time 9; good house. The White Slave 11; co. deserved a better house. Si Perkins 14. Harry Corson Clarke in What Happened to Jones 16. Elks' Minstrels 23. The Gay Matinee Girl 24. The Real Widow Brown 26. John E. Dvorak 28.

McPHERSON.—OPERA HOUSE (J. F. McElvain, manager): The Paiges closed a week's engagement 12 to a packed house. Plays presented: Rip Van Winkle, Forget Me Not, East Lynne, Widow Partington, Pawn Ticket 210, The Crust of Society, and The Prince of Liars; business good.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Merrie Bell Opera co. in La Mascotte and Fra Diavolo 7, 8; good performances; fair business. Tennessee's Pardner 12; good business; pleased audience. Salisbury Orchstra 16. The Girl I Left Behind Me 25. What Happened to Jones 30.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, manager): Kempton Komedy co. 10-12 presented A Yankee in Cuba, The Mysterious Mr. Brisk, and The Wife, or One False Step, to fair houses, giving satisfaction. Merrie Belle Opera co. 15. Boston Ladies' Symphony Orchestra 25.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): The Gay Matinee Girl 9; performance good; good business. A Boy Wanted 10; excellent co., including Eva Tanquay and Louis Martinetti and the Sherland Sisters; excellent business.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Stuart in 1492 had a good house 8; audience pleased. The White Slave had a fair house 12. A Parlor Match 19. The Real Widow Brown 30.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Wagner Concert co. gave satisfaction to a good business 10. The Gay Matinee Girl 11; good business; co. fair. Alba Heywood 15. Si Perkins 19.

LYONS.—BUTLER'S OPERA HOUSE (J. G. Sutton, manager): Merrie Bell Opera co. in La Mascotte 10; excellent rendition; good business. Greenleaf, impersonator, and Lowe, harpist, 11; a fair but not pleased audience. Twentieth Century Players 21-26.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): The Gay Matinee Girl 8; fair house; good performance. Local minstrels 9, 10; large audiences; pleased. Merrie Bell Opera co. 12. The Paiges 14-19.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): The Gay Matinee Girl 13; good house; performance first class. Jones Stock co. 14-19.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): La Mascotte by the Merrie Bell Opera co. 11; first-class performance; large audience. Alba Heywood 18.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Si Perkins 10; splendid business. 1492 18.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Si Perkins 21. Merrie Bell Opera co. 23.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Society turned out in numbers to see Creston Clarke in The Marble Heart 14; performance excellent; S. R. O. Wilson's Minstrels 17. Williams Continuous Comedy co. 21-26. Vandyke and Eaton co 28-Dec. 3.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): A Milk White Flag 10; S. R. O.; splendid performance. Creston Clarke 11, 12 in Ruy Blas, The Last of His Race, A Point of Honor, and David Garrick; business above the average; high class performances. Wilson's Minstrels 19. Jessie Mae Hall 24.

ASHLAND.—THEATRE (W. Meinhart, manager): Knobs o' Tennessee 14; good performance; audience pleased. Jessie Mae Hall 18 canceled. Andrews Opera co. 26. Metropolitan Burlesquers 30. Hillyer's Wonders Dec. 1, 2.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Knobs o' Tennessee 9; good house; first-class co. Santanelli 14; S. R. O. Jessie Mae Hall 29 canceled.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): Hal Reid in Knobs o' Tennessee 10 to small but appreciative audience. Rev. D. J. Stafford, D.D., lecture, 16. Jessie Mae Hall 25

MT. STERLING.—GRAND OPERA HOUSE (Turner and Wilkerson, managers): Knobs o' Tennessee 12; splendid performance; fair house. Jessie Mae Hall 22 canceled.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Santanelli Oct. 31-9; big houses; audiences pleased. Creston Clarke in David Garrick 10; S. R. O.; performance good.

PARIS.—GRAND OPERA HOUSE (Parks and Richie, manager): Beggar Prince Opera co. 19, 20. Jessie Mae Hall 23. Andrews Opera co. Dec. 1, 2.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Louis Blakeman, manager): Jessie Mae Hall 29 canceled. Wilson's Minstrels 22.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Vitascope 10-12; fair business. James-Kidder-Warde co. in The School for Scandal 19.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): In Old Kentucky 12, 13 was enjoyed by large houses. Zephra 15-19 (local); large business; production excellent. Robert B. Mantell 21, 22. The White Heather 23-26. The French Maid 28, 29. The Girl from Paris 30-Dec. 1. Andrew Mack 2, 3.==PORTLAND THEATRE (A. F. Eastman, manager): Jessie Harcourt co. 14-19. Down on the Farm 22-24.==ITEMS: Major T. C. Howard, treasurer of Pawnee Bill's Wild West Show, will spend Thanksgiving at his home on Peak's Island.—Three hundred of our local talent presented Zephra 15-19. Misses Welch and Pike and Messrs. Nickerson and Welch in the leading roles were all that could be desired.

WESTBROOK.—OPERA HOUSE (A. Spear, manager): San Francisco Minstrels 10; good performance; poor business. Miles' Ideal Stock co. 18, 19. Doun's U. T. C. 22.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): In Old Kentucky pleased a good house 10. The Girl from Paris 17. Jane Harcourt co. 21-26. Robert B Mantell Dec. 1.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Girl from Paris to good houses 15, 16; co. and performance good.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): A Turkish Bath 23. Robert B. Mantell 30. Miles' Ideal Stock co. 15-17.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): The Girl from Ireland 8 canceled. Richards and Pringle's Minstrels to large houses 11. Fanny Rice in At the French Ball 14; delightful performance; large house. A Hired Girl 19. Charles B. Hanford 21. Wills Comedy co. 24-26. Sousa's Band 30. Next Door Dec. 2.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, representative): Richards and Pringle's Minstrels 19. Labadie co. 21-26 in Cuban Justice, Ingomar, Faust, East Lynne, A Wife's Peril, Kathleen, and Nobody's Child.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Richards, Pringle, Rusco, and Holland's Minstrels 15; largest house of the season; good performance. Old Southern Life 19. In Atlantic City 22.

MASSACHUSETTS.

WORCESTER.—THEATRE (James F. Rock, manager): Haverly's Minstrels 10 gave a rather poor show to a very good house. Yankee Doodle Dandy 11, 12 strained the attendance record badly and delighted everybody. Notable hits were made by Louis Wesley, Walter Jones, and Gertrude Zella. The Chorus Girl did a frosty business 14 and deserves to be buried in oblivion. Jack and the Beanstalk 16, 17. A Day and a Night 22. The Girl from Paris 24. Eddie C. Bald 26.==PARK THEATRE (Alfred T. Wilton, manager): The opening week of this house 14-19 was devoted to a fair collection of vaudeville people and the biograph. The theatre was crowded nightly. It is the intention of the management to present both drama and vaudeville as the circumstances seem to recommend.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Cuba's Vow duplicated its success of last season at this house 14-19, and played to large houses throughout the engagement. A Spring Chicken 21-26.==ITEM: The new Park Theatre, built on the site of the Bijou Theatre burned last February, received its formal installation 12. Over one thousand invitations were sent out by the lessees, P. F. Shea, of Springfield, and Alf T. Wilton, of this city, and the visitors were treated to a thorough inspection of the new playhouse before and behind the scenes, as well as a brass band concert. The new house is built on the same architectural plan as the old one, but is infinitely daintier and more richly appointed. Excepting Keith's in Boston, it is claimed to be the handsomest vaudeville theatre in the East. The seating capacity is about sixteen hundred, with prices ranging from 10 cents to $1, and two performances will be given daily

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE: Burr McIntosh in his interesting new play, A War Correspondent, 11, 12 to rather light business. Grace Filkins and an able co. were with him, and the attraction deserves good patronage. In Old Kentucky, which, like Kentucky racers and Kentucky whiskey, is always a drawing attraction, gave Springfield two nights to try and satisfy the large contingent that persist in standing to see it year after year. Where other managers suffer inferior cos. to present a play on the second or third season, Manager Litt, though he is fast approaching the tenth season, keeps his up to the top notch, with Lulu Taber at the head. Jack and the Beanstalk 18. Maude Adams 21. A Day and a Night 23. A Misfit Marriage 24. Hotel Topsy Turvy 26. Burton Holmes 28.==ITEMS: The local Pinafore co. will give a performance 19 in Northampton and 20 in Holyoke, both for soldiers' aid. Their recent benefit for Mrs. W. P. Mattoon, the fairy godmother of all the leading local dramatic and operatic events for years netted her over $850.—The Hampden Opera Club (local) will present The Mikado Dec. 8.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Frankie Carpenter co. 14-19; big houses. Plays presented: An American Princess, The Child of Fate, Pawn Ticket 210, Struck Gas, Marty the Waif, Conn the Shaughraun, The Strange Adventures of Miss Brown, and Miss Harum Scarum. The White Heather 21, 22. Joseph Callahan in Faust 24.==MUSIC HALL (W. H. Boody, manager): The Spotty Widows 14-16; good houses. The High Rollers 17-19.==ITEM: Lowell Lodge Elks gave a special social session 15 in honor of the members who have returned from the war. Ex Postmaster Gardner W. Pearson, Homer Turcotte, Henry Driscoll, John J. Connolly, and Ex Senator Edward F. O'Sullivan were the guests of the evening. Exalted Ruler R. W. Stickney was in the chair. Mayor J. W. Bennett was toastmaster.

A rare hot chop and a well done bottle

will give anyone that self-satisfied, at-peace-with-the-world feeling.

Evans' Ale

is noted for the neat and completeness with which it rounds off a meal.

The Foundation of a robust appetite.

The Best Chop Houses favor it.

The chief entertainers were members of the Frankie Carpenter co. and local musical talent.

NORTH ADAMS.—Columbia Opera House (Heslin and Mack, managers): Bennett-Moulton Comedy co. completed a successful week at this house 12. A Bachelor's Honeymoon 22. A Twig of Laurel 23. My Sweetheart 24. The World Against Her 26.==Wilson Opera House (W. P. Meade, manager): The Shubert Concert co. 11; big business; concert excellent. The Royal Italian Opera co. 17 sang Il Trovatore in a most satisfactory manner before a good audience. The work of Linda Montanari and Guiseppe Agostini was exceedingly pleasing. The Pitman Comedy co. 21-26. Among the plays advertised are The Electrician, The Opium Ring, and La Belle Marie.==Items: Joseph T. Hunter has closed with the Castle Square Opera co., New York, and returned to his home here.—Mrs. Patrick Meade, mother of Manager Meade, of the Wilson, died during the past week, aged 69 years.

HOLYOKE.—Opera House (S. L. Potter, manager): Scalchi Concert co 11; delightful concert; fair business. Pitman Comedy co. 14-19; small audiences. Repertoire: The New South, The Electrician, Article 148, La Belle Marie, Black Flag, Old Curiosity Shop, East Lynne, Queena, and The Fortune Hunter. Anna E. Davis and Frederic Herzog are ably supported. The Chorus Girl 24. Joe Ott 25.==Empire (T. F. Murray, manager): A Cheerful Idiot closed 10-12; unsatisfactory business. Gettysburg 14-16; moderate attendance; satisfactory performance. A Turkish Bath 17-19 opened to a large audience.

LAWRENCE.—Opera House (A. L. Grant, manager): Alma Chester closed a week's engagement 12. Business during the week was fair, closing to S. R. O. Corse Payton's Comedy co. opened 14 for week to big business. Repertoire: Parisian Princess, Planter's Wife, Galley Slave, Jim the Penman, Drifted Apart, Santiago, Flirtation, Camille, The Plunger, My Kentucky Home, and Is Marriage a Failure. Peck's Bad Boy 21. The Little Minister 24.==Item: The local Elks will hold memorial services at the Opera House Dec. 4.

WALTHAM.—Park Theatre (Patrick and Reniger, managers): My Sweetheart 10; fair house; performance good. Rice's Comedians 14-19 in Blue Grass, In Honor Bound, His Friend's Wife, A Fool and His Money, The Old Love and the New; co. good; fair business. The Chorus Girl 12 canceled. Joseph Callahan in Faust 22. Side Tracked 23. The Gormans 28. The Girl from Paris 30. The Real Widow Brown 7.

LYNN.—Theatre (Dodge and Harrison, managers): Devil's Auction 12 to good attendance. Shea-McAuliffe Stock co. opened 14 to S. R. O.; co. exceptionally strong. Repertoire includes The Fire Patrol, Kidnapped, The Man of War's Man, Barred Out, 'Way Down in Maine, The Snares of New York, and Southern Chimes. Mr. Beane from Boston 24. Robert B. Mantell 25. The Little Minister 26.

CHELSEA.—Academy of Music (Patrick and Reninger, managers): The Chorus Girl 10; fair house; performance poor. Mary Young, Phil Robson, and Bert Haverly did the best they could with the material at hand. A clever co., headed by Ada Melrose, presented My Sweetheart 11 to a small but appreciative audience. Joseph Greene co. opened 14 for a week to a packed house in Held by the Enemy. The Girl from Paris 21.

BROCKTON.—City Theatre (W. B. Cross, manager): Boston Ideal Stock co. closed a successful week's business 12. Repertoire: A Social Outlaw, The Guv'nor, Your Uncle Dudley, The Messenger from Jarvis Section, Cricket on the Hearth, Lady Audley's Secret, The Stars and Stripes Forever, and The Randolph Mystery. Alma Chester co. 21-26. City Sports 29.

FALL RIVER.—Academy of Music (William J. Wiley, manager): That Peck's Bad Boy still has drawing powers was proved by the business done 12. Devil's Auction 16; large house; capital entertainment. Mayne Mayo, Ella Gardner, Benjamin F. Grinnell, Brothers Phantos, and Phyllis Allen work hard and furnish the larger part of the talent. The Sporty Widows 17-19. The Secret Enemy 24.

SOUTH FRAMINGHAM.—Elmwood Opera House (W. H. Bishop, manager): Roeber and Crane Brothers' Vaudeville co. 5 good business; excellent performance. Charles Cowles in A Country Merchant 7; light house. My Sweetheart 12; large house; excellent performance. Peck's Bad Boy pleased a fair audience 14. The Real Widow Brown 22. City Sports 28.

NEW BEDFORD.—Theatre (William B. Cross, manager): Peck's Bad Boy 11; topheavy house. A. R. Stover's U. T. C. 12; large audiences. Jack and the Beanstalk 14. Beautiful Louise Hepner as Jack made a big hit. The Gormans 18. Devil's Auction 19. Boston Ideal Stock co. 21-26. City Sports 30. The Little Minister Dec. 3. The French Maid 5. Kennedy Players 12-17.

WESTFIELD.—Opera House (Robert A. Grant, manager): The Gossmans in Mr. Beane from Boston 10; light house; good performance. Wargraph 11; S. R. O.; fine pictures. Agnes Wallace Villa in The World Against Her 12; fair business and pleasing attraction. Side Tracked 17. Dan McCarthy 19. Peck's Bad Boy 22. Local minstrels 24-26. The Chorus Girl 28.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Scalchi Opera co. 10; excellent concert; fair house. A good house saw Howe's war pictures 12; satisfactory exhibition. In Old Kentucky 15, on its fourth appearance in this city, drew the usual full house. The Donovans 17. Katharine Rober co. 18-Dec. 2.

FITCHBURG.—Whitney Opera House (J. R. Oldfield, manager): Boston Ideal Stock co. opened for a week 14 in The Social Outlaw to good business. George W. Wilson was warmly greeted, and the play was well given. The Real Widow Brown 24.

HAVERHILL.—Academy of Music (James F. West, manager): Corse Payton co. 7-12; large houses; co. good; performances satisfactory. Joe Ott 15 to a large house in Looking for Trouble; first-class co. Robert B. Mantell 24.

GLOUCESTER.—City Hall (Lothrop and Tolman, managers): Alma Chester co. 14-19 presented Herminie or the Cross of Gold, At the Picket Line, and At Fort Bliss first half of week; co. and attendance fair. Isham's Octoroons Dec. 2.

MARLBORO.—Theatre (F. W. Riley, manager): Lost in New York 12 to fair business. My Sweetheart 19. Shea-McAuliffe Stock co. 21-26 in The New Fire Patrol, The Man of War's Man, 'Way Down in Maine, Snares of New York, and Southern Chimes.

SALEM.—Mechanic Hall (Andrews, Moulton and Johnson, managers): Devil's Auction drew a large house 11; performance hardly up to the standard. Peck's Bad Boy 16; fair house; creditable performance. Bennett and Moulton co. 21-23.

NEWBURYPORT.—Opera House (Thomas C. Cutter, manager): Joe Ott in Looking for Trouble 11 gave satisfaction to a fair house. Isham's Octoroons Dec. 1.

PLYMOUTH.—Davis Opera House (A. H. Perry, manager): Peck's Bad Boy 15 to good business. The Chorus Girl 17 pleased a good audience. The Gormans 25.

GARDNER.—Opera House (F. B. Edgell, manager): The Chorus Girl 15; fair house; failed to please. The Real Widow Brown 25. The Tarrytown Widow Dec. 1. Joseph Greene co. 5-10.

TURNERS FALLS.—Colle Opera House (Fred Colle, manager): The Donovans in Dewey's Reception 16; small but pleased audience. The World Against Her 25.

GREENFIELD.—Opera House (Thomas L. Lawler, manager): The Chorus Girl 30.

MICHIGAN.

GRAND RAPIDS.—Powers' (O. Stair, manager): Boston Lyric Opera co. finished a five-days' engagement 11 which was hardly satisfactory from a financial standpoint. The operas given included Said Pasha, The Bohemian Girl, Amorita, The Black Hussar, and The Beggar Student. Josephine Stanton, Henry Hallam, and George Olmi were well received, and the productions were generally well put on. A Stranger in New York 12; good business. El Capitan 22. Primrose and Dockstader's Minstrels 24.==Grand (O. Stair, manager): Boston Lyric Opera co. to S. R. O. 13 in Fra Diavolo. John L. Sullivan co. opened a three-nights' engagement 14 before a large audience. Rochefort and May, the Pechting Brothers, and Lowry and Francis did specialties that were above the average. A Fair Rebel 17-19.

DOWAGIAC.—Beckwith Memorial Theatre (W. T. Leckie, manager): Courtney Morgan co. 14-16 in A Fair Rebel, Niobe, and East Lynne to fair houses. Herrmann the Great co. 29. Walker Whiteside Dec. 16. Cuba's Vow 29.==Item: Manager Leckie and fifteen local members of the Kalamazoo Elk Lodge will go to Kalamazoo 17, when the Kalamazoo lodge will initiate a class of seventy-five.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): A Stranger in New York 15; large audience; good co. Casey's Wife 18. Primrose and Dockstader's Minstrels 23. El Capitan 24.==Grand Opera House (Lee Getter, manager): John L. Sullivan co. 10; packed house; enthusiastic audience. European Sensation 14; good audience; some good specialties.

SAGINAW.—Academy of Music (J. E. Davidson, manager): Murray and Mack in Finnegan's 400 7 pleased a good house. The first production of the opera, Milord, by Louis Torpel, of this city, occurred 11, by local talent. The musical numbers were good, but the libretto was very dull. A Stranger in New York 16.

ANN ARBOR.—New Athens Theatre (L. J. Liesmer, manager): Courtney Morgan co. closed a five-nights' engagement 12 to good business. John L. Sullivan co. 13 to light business. A football game at Detroit kept away the students, who otherwise would have filled the house. El Capitan 16. Casey's Wife 18.

MONROE.—Armory Opera House (Alvin W. Jack, manager): Finnegan's 400 12; packed house; performance did not sustain reputation of co. Casey's Wife 16. Kindred Hearts 21. Hart and DeRoy's Minstrels 24. The Players Dec. 1-3. The Boones 12, 13.

ADRIAN.—New Croswell Opera House (C. D. Hardy, manager): Murray and Mack in Finnegan's 400 11; good business and satisfaction. El Capitan 14 to capacity; splendid satisfaction. Imperial Quartette 16; crowded house; audience pleased. A Stranger in New York 23.==Item: Adrian Elks gave a very fine social session 12.

YPSILANTI.—Grand Opera House (Quirk and Gallup, managers): El Capitan 16; house packed; audience pleased. A Stranger in New York 21. Scalchi Concert co. Dec. 1.==Item: Bert Bowling, an old Ypsilanti boy, with El Capitan, did excellent work.

BAY CITY.—Wood's Opera House (A. E. Davidson, manager): McSorley's Twins 17. A Stranger in New York 18. El Capitan 19. Kindred Hearts 23. Lost in Siberia 24. Primrose and Dockstader's Minstrels 25. John L. Sullivan co. 28. The Prisoner of Zenda 29.

OWOSSO.—Salisbury's Opera House (Brewer and Watson, managers): Cuban Creoles 14; poor house and performance. John Thompson in Around the World in Eighty Minutes 17.==Item: R. P. Janette, agent of Wallace's Circus, is visiting his parents here.

MUSKEGON.—Opera House (F. L. Reynolds, manager): Boston Lyric Opera co. in Said Pasha 12; large and pleased audience. A Stranger in New York 14 gave satisfaction to full house. El Capitan 23.

COLDWATER.—Tibbitt Opera House (John T. Jackson, manager): Porter J. White in Faust Oct. 31 to crowded house. Casey's Wife 15. Bendix Concert co. 17. El Capitan 28. Sisterhood Operetta 30.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): John L. Sullivan co. 11; fair house and satisfaction. El Capitan 25. Two Little Vagrants Dec. 6. Walker Whiteside 8.

FLINT.—Stone's Opera House (Stone and Thayer, managers): Finnegan's 400 pleased a topheavy house 9. McSorley's Twins 18. El Capitan 18.

NILES.—Opera House (Harry P. Wells, manager): European Vaudeville co. 15; fair house; splendid satisfaction. Kline's cinematograph 16, 17.

PORT HURON.—City Opera House (L. T. Bennett, manager): Passion Play to a pleased audience 9. McSorley's Twins to a large and pleased house 15.

MINNESOTA.

DULUTH.—Lyceum (E. Z. Williams, manager): Walker Whiteside Oct. 25, 26 in The Red Cockade and Eugene Aram; large and appreciative audiences. Alone in Greater New York 1; good business. Daniel Sully 5 in Uncle Bob; big house; everyone pleased. Dorothy Morton Opera co. 9, 10 in The Beggar Student and Girofle-Girofla; large and pleased audiences. Pudd'nhead Wilson 11, 12; S. R. O.; excellent performance. Clay Clement 15. The Late Mr. Early 15. Elsie De Tourney 23. New York Stars 25. The Lost Paradise 30.

FARIBAULT.—Opera House (C. E. White, manager): Farley Stock co. 14-19 opened in The Ranch King to good house. Co. will also present The Girl from Chicago, Lost in Egypt, The Middleman, The Little Savage, What Became of Parker, and The Octoroon. Money to Burn 29. Gilhooley's Reception Dec. 3. William Owen co. 8-10.==Shumway Auditorium: Catherwood Concert co. 10 to fair house; co. satisfactory.

OWATONNA.—Metropolitan Opera House (H. H. Herrick, manager): William Owen co. 14, 15 in The Lady of Lyons and The Three Guardsmen; good houses; performances very fine; stage settings good. Money to Burn 28. My Friend from India Dec. 3. Old Farmer Hopkins 7. Tim Murphy 14. Scalchi Opera co. 29.==Auditorium (Hoeffler and Smersch, managers): How Hopper was Side Tracked 21.

ST. PETER.—Theatre (H. J. Ludcke, manager): William Owen co. played to good business 10-12 in The Lady of Lyons, The Merchant of Venice, and The Three Guardsmen. A Boy Wanted 15. How Hopper was Side Tracked 18. Money to Burn 24.

ALBERT LEA.—Opera House (W. F. Gage, manager): The Late Mr. Early 10; good performance and house. A Boy Wanted 14; good performance; good house. Jule Walters in How Hopper Was Side Tracked 17. Clay Clement 19. Money to Burn 23.

WINONA.—Opera House (M. D. Field, manager): General John B. Gordon 9 lectured on "The Last Days of the Confederacy" to an immense house. Sousa's Band 15. Clay Clement 17. Sutherland Comedy co. 14-19.

CROOKSTON.—Grand Opera House (Kirsch and Montague, managers): Daniel Sully in Uncle Bob 9; large house; pleased. Pudd'nhead Wilson 18. Yon Yonson 23. Dorothy Morton Opera co. 30. Smyth and Rice Comedy co. Dec. 2.

ST. CLOUD.—Davidson Opera House (E. T. Davidson, manager): Pudd'nhead Wilson drew a packed house 15; audience appreciative. Receipts over $400.

MANKATO.—Theatre (Charles P. Hoeffler, manager): Sousa's Band 11 to S. R. O. A Boy Wanted 16. How Hopper was Side Tracked 19.

MISSISSIPPI.

NATCHEZ.—Temple Opera House: Ward and Vokes in The Goverors to fair audience 5. Punch Robertson co. 21-24. A Turkish Bath 25, 26. West's Minstrels 28. Warde Kidder-James co. 30. A Hired Girl Dec. 2.==Item: The Temple Opera House is now lighted by electricity.

JACKSON.—Robinson's Opera House (M. G. Field, manager): Season will open with The Man from Mexico 14. Nashville Students 17.==Item: The yellow fever scare is now over. Trains are run on their regular schedule without interruption and traveling cos. will have no trouble.

McCOMB CITY.—New Opera House (W. R. Caston, manager): James-Kidder-Warde co. 28. Lewis Morrison Dec. 16.

MISSOURI.

TRENTON.—Hubbell Opera House (William Hubbell, manager): American Minstrels opened their season 9 to packed house. The stage setting of first part was fine. The chorus had been well drilled and the orchestra gave satisfaction. The soloists were good, and many compliments were given to Sam Gross, interlocutor. The Demons' Dance, under Lea M. Nichols, drillmaster, was very fine, and Spears, Hoffman and Stitt brought down the house with their turn. The greatest praise was deservedly won by the end men, J. N. Collier and Jack L. Terry. Little Trixie 11 to small but appreciative audience. My Friend from India 15.

KIRKSVILLE.—Smith's Opera House (B. F. Heiny, manager): The Western Stars 7 to small house. Little Trixie 10 to good business. Burk's Comedy co. 14; S. R. O.; poor performance.==Normal: C. T. C. 14; S. R. O.; poor performance.==Normal Hall (C. E. Ross, manager): Boston Ladies' Symphony Orchestra 14 to good house; every one highly pleased.==Item: My Friend from India were obliged to cancel their date here 16 owing to lack of railway facilities.

JOPLIN.—Club Theatre (George B. Nichols, manager): The White Slave 10; fair business and satisfaction. Human Hearts 11; good business and co. Harry Corson Clarke in What Happened to Jones 12, 13; packed houses; best of satisfaction. Sharpley's Lyceum Theatre co. 14-20. A Parlor Match 18.

FULTON.—Grand Opera House (Fred W. Hopkins, manager): Hoyt's Comedy co. closed a successful week's engagement 12. Repertoire: Dixie Land, A Midnight Frolic, La Belle Marie, East Lynne, and A Masque Ball. A Turkish Bath 23.

HANNIBAL.—Park Theatre (J. B. Peters, manager): George W. Monroe in Her Majesty 10; good co.; poor business. A Turkish Bath 11. Two Orphans 12-14. Have You Seen Smith 15. The Merry Monks 17. The Pay Train 24.

CARROLLTON.—Wilcoxson Opera House (H. H. and F. J. Wilcoxson, managers): Tennessee's Partner 21. Miss Francis of Yale 29. Darkest Russia Dec. 9. The Gay Matinee Girl 14.

CARTHAGE.—Grand Opera House (Logan and Hamilton, managers): Human Hearts 12; fair house and co. What Happened to Jones 15; large house; co. good.

SPRINGFIELD.—Baldwin Theatre (C. K. Brooks, manager): 1492 5; good house; audience pleased. War pictures 7-12. What Happened to Jones 14; full house; good performance.

ODESSA.—Phenix Opera House (Frank Hereford, manager): Sadie Raymond in The Missouri Girl 28.

MEXICO.—Ferris Grand (Hutton and Clendenin, managers): A Turkish Bath 19. Miss Francis of Yale 25. A Daughter of Cuba 28.

POPLAR BLUFF.—Fraternal Opera House: Side Tracked 11; big house; audience pleased.

MONTANA.

BUTTE.—Grand Opera House (formerly Maguire's: G. O. McFarland, manager): This house has just been opened under the new management by Parks and McFarland, lessees, with Irene Hamann as leader of orchestra and Charles Fiske, clerk and head usher. Its initial presentation, Coon Hollow, 10-12, was received by a fair but appreciative audiences, and with more than passing favor, so much that the co. was retained for a finale 13, and has been booked for a return engagement. Lecture by Rev. Father Sheehy 15. Smith and Rice Comedy co. 17-19. Daniel Sully 21-26.==Union Family Theatre (Dick P. Sutton, manager): The Dazzler 7-13 to crowded houses, and on 8 fully 150 people stood throughout the entire performance. The co. was excellent, especially Bouldon and May Fiske. The dancing of James Dooling was well received. Magniscope co. 13-20. Alone in Greater New York 21-27.

GREAT FALLS.—Grand Opera House (Park and McFarland, managers): A Romance of Coon Hollow 8 to fair business; performance excellent. Alone in Greater New York 16. Daniel Sully 19. Yon Yonson 29. How Hopper was Side Tracked 9. Dorothy Morton Opera co. 14, 15.

BOZEMAN.—Opera House (A. R. Cutting, manager): Coon Hollow 7; splendid performance; excellent house.==Item: The theatre will be closed until the end of the month for repairs and alterations. It is probable the house will be opened with Yon Yonson 28.

HELENA.—Ming's Opera House (John W. Luke, manager): A Romance of Coop Hollow 9; large and pleased audience. Dan Sully 19. My Friend from India 29. Pudd'nhead Wilson 29. Frawley co. Dec. 2, 3. Sowing the Wind 9.

BILLINGS.—Opera House (A. L. Babcock, manager): Dorothy Lewis in Alone in Greater New York 12; fair and pleased audience. Daniel Sully 15. Pudd'nhead Wilson 21.

MISSOULA.—Union Opera House (John Maguir, manager): Coon Hollow 16.

NEBRASKA.

LINCOLN.—The Oliver (John Dowden, Jr., manager): The Evil Eye 16. Robert Downing 18. A Parlor Match 23. The Girl I Left Behind Me 24. Digby Bell 26. Tennessee's Pardner 28. The Man from Mexico 30.==The Funke (F. C. Zehrung, manager): Gayest Manhattan 7 to good house; pleased audience. A Night at the Circus 14; good houses and entertainments. The Herrmanns 11; good house; excellent entertainment. O. C. Thurston co. 23, 24. A Guilty Mother 28, 29. Melroy's Minstrels Dec. 2, 3. Mathews and Bulger 12.

BEATRICE.—Paddock Opera House (Fuller and Lee, managers): O. C. Thurston Comedy co. presented Muldoon's Picnic 11 to a good house, and A Booming Town 12 to topheavy house; performances mediocre. Robert Downing 19. Warren Comedy co. 21-26. Tennessee's Pardner 29.==Auditorium (G. L. Platt, manager): John Watson Musical Recital co. 19.

FREMONT.—Love Opera House (M. M. Irwin, manager): Herrmann the Great co. pleased a good audience 12. Warner Comedy co. opened to a week 14. Robert Downing 19. Digby Bell 25.==Item: Manager Irwin is endeavoring to give the public good attractions, and the increased patronage shows his efforts are appreciated.

KEARNEY.—Opera House (R. L. Napper, manager): Ole Olson 12; fair business; good performance. St. George Hussey deserves special mention. Robin Hood, Jr., 9, failed to appear. The Air Ship Dec. 5.

GRAND ISLAND.—Bartenbach's Opera House (H. J. Bartenbach, manager): Ole Olson 11 to large and pleased audience. St. George Hussey and Minnie Church deserve special mention.

WYMORE.—Opera House (P. F. Thiessen, manager): A Night at the Circus 15, 16; good business and satisfaction. Georgia Minstrels 21. On the Midway Dec. 1.

WAHOO.—Opera House (Thomas Killian, manager): On the Midway Dec. 8.

NEVADA.

VIRGINIA CITY.—Piper's Opera House (Ed. Piper, manager): Under the Dome 10; good business; performance fair.

RENO.—McKissick's Opera House (Ed Piper, manager): Under the Dome 11; good business.

NEW HAMPSHIRE.

MANCHESTER.—Opera House (E. W. Harrington, manager): Joe Ott in Looking for Trouble 16, 17. The Girl from Paris 19.==Park Theatre (Ormsby A. Court, manager): Weeks' Minstrels 10-12; good houses and excellent satisfaction. Lost in New York 14-16 pleased good houses. The Maine Avenged 17-19. Isham's Octoroons 21-23.==Item: Frank Weeks, manager and proprietor of Weeks' Minstrels, was for many years connected with the Opera House in this city.

LACONIA.—Moulton Opera House (I. M. Cottrell, manager): What Happened to Jones 10; fair house; performance excellent. Isham's Octoroons 22. The Girl from Paris 26. The Chorus Girl Dec. 1.==Folsom Opera House (W. R. Lowe, manager): Barnard and Stevens Burlesque co. 11 canceled.

DOVER.—City Opera House (George H. Demeritt, manager): Bennett-Moulton Comedy co. closed a very successful week 12. The Girl from Paris 18. Isham's Octoroons 23. The Little Minister 29.

EXETER.—Opera House (J. D. P. Wingate, manager): Joe Ott in Looking for Trouble to good business 14; star and co. gave satisfaction. Isham's Octoroons 18.

CLAREMONT.—Opera House (Harry Eaton, manager): My Sweetheart 16 failed to appear. All a Mistake 24.

CONCORD.—White's Opera House (B. C. White, manager): Isham's Octoroons 21. The Girl from Paris 25. The Little Minister Dec. 1.

NEW JERSEY.

NEWARK.—Theatre (Lee Ottolenqui, manager): Della Fox presented the musical comedy, The Little Host, 14-19. Alice Johnson, R. E. Graham, Hugh Chilvers, Eugene O'Rourke, and John C. Slavin divide honors with the star. The comedy is light, lively and very funny. Business opened satisfactorily. A Stranger in New York 21-26. De Wolf Hopper 28-Dec. 3.==Jacobs' Theatre (M. J. Jacobs, manager: George W. Jacobs, representative): John Martin's Secret was revealed 14-19. Wonderful mechanical effects, realistic scenery and a competent co. are concerned in its production. Business opened fair. A Grip of Steel 21-26. A Spring Chicken 28-Dec. 3.==Columbia Theatre (M. J. Jacobs, manager): The revival of Blue Jeans 14-19 was an artistic and pecuniary success. Una Abell and Lucille Flavin proved especially effective as June and Sue respectively. Rosedale 21-26. The Land of the Midnight Sun 28-Dec. 3.==Items: Una Abell made her first appearance with the Columbia Stock co. 14 as June in Blue Jeans. She became an instant favorite.—The suits arising from the ejection of Burke and Boyer, last season managers of the Columbia Theatre, from that theatre on June 4 were abandoned last week, when a nolle prosequi was entered by Prosecutor Crane in the Quarter Sessions Court.—Manager Ottolenqui has offered the use of the Newark Theatre for a Christmas Tree festival for poor children. Owing to the success of East Lynne at Jacobs' matinee 9 Marie Wainwright repeated the performance 11. It was a genuine success.—To Helen Lord and Queenie Vassar much of the success of The Belle of New York during its recent engagement here was due.—The Belle of New York, Shall We Forgive Her, the Joseph Hart co., and The Knickerbockers all enjoyed a profitable business here 7-12.

C. Z. Kent.

TRENTON.—Taylor Opera House (A. H. Simmons, manager): Oliver and Kate Byron gave their old standby, Across the Continent, 12 to fair business. Corse Payton's Stock co. opened 14 for the week and presented Denise. Only a Farmer's Daughter, East Lynne, Alone in London, Woman Against Woman, The Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock; business large; performances satisfactory. The Heart of Maryland 23. Because She Loved Him So 24. The Geisha 25. Town Topics 26. Denman Thompson 29. The Nancy Hanks Dec. 1. Modjeska 2. Marie Wainwright 3. Maud Hillman co. 5-10.

ELIZABETH.—Star Theatre (Colonel W. M. Morton, manager): Kit the Arkansas Traveler to a fair house 14. Zero to a fair and pleased audience 17; specialties bright. Rogers Comedy co. 18, 19. Seymour Stratton Stock co. 21-26. Burrell Comedy co. 28-Dec. 3. Washburn's Minstrels 9, 10.==Lyceum Theatre (W. M. Drake, manager): The Girl from 'Frisco to light business 17; performance well received. At Fort Bliss 24. The Geisha 26. The Old Homestead 28. Remember the Maine 30. Bennett-Moulton co. Dec. 5-10.—Items: Augusta Nouville closed with Zero 10. Lytton and St. John will join the co. at Troy 21. Frank Hodges, musical director, left The Girl from 'Frisco 14. His place was acceptably filled by Emil Bierman.

HOBOKEN.—Soulier's Lyric Theatre (H. P. Soulier, manager): Ten Nights in a Bar Room 10-12; engagement canceled after first performance on account of poor co. Haverly's Minstrels 13; crowded house; good co. The Girl from 'Frisco 14-16; fair business; good co. Cumberland '61 17-19. Irving Place Theatre co. 20. Kit the Arkansas Traveler 24-27.

BOONTON.—Harris Lyceum (Harris Brothers, managers): Mildred Novelty co. 9; good business; performance pleasing. The Sleeping City gave satisfaction 10 and will probably play a return date. Lauty's Luck (local) 23.

WASHINGTON.—Beatty Music Hall (George M. Dawes, manager): Wargraph and Mildred Novelty co. 10; small house; pleased audience. Joshua Simpkins 14; largest house of season.

ATLANTIC CITY.—Academy of Music (Joseph Fralinger, manager): The Secret Enemy 12; house poor; performance good. The Arkansas Traveler 19. Little Lord Fauntleroy 24.

PLAINFIELD.—Stillman Theatre (Maze Edwards, manager): The Sleeping City 2 pleased a large audience. Henry Chanfrau in Kit the Arkansas Traveler 15; good business; co. excellent.

ORANGE.—Music Hall (George P. Kingsley, manager). Israel Zangwill lectured on "The Drama as a Fine Art" 19.==Columbus Theatre (John T. Platt, manager): Burrows Forge 24.

ASBURY PARK.—Opera House (W. H. Morris, manager): French Folly co. 11; good business; co. good. Henry T. Chanfrau 18. European Sensation 24.

DOVER.—Baker Opera House (William H. Baker, manager): Band concert 15; full house. Lem Spencer's Minstrels 25.

RED BANK.—Opera House (C. R. Nieman, manager): French Folly co. 10; good business and co. Kit the Arkansas Traveler 16. The Burden of Proof 24.

NEW YORK.

ALBANY.—Empire Theatre (Adolph Gerber, manager): The Heart of Maryland to good business 10. Natural Gas 12; fair business; performance ordinary. Italian Opera co. sang Cavalleria Rusticana and I Pagliacci 14 and Il Trovatore 15, and did so well that they were retained to sing Faust 16. A Stranger in a Strange Land 17, 18. A Bachelor's Honeymoon 19.==New Albany Theatre (C. H. Smith, manager): Katherine Rober opened for a week to good business 14 in She Couldn't Marry Three. The Great Diamond Robbery was the bill 15 and during the engagement will be presented Little Miss Nobody, The Deacon's Daughter, Three Twins, Nance Oldfield, and The Lady of Lyons. My Sweetheart 21-23. The Maine Avenged 24-26.==Harmanus Bleecker Hall: Charles M. Van Buren in Oronoko 16.==Item: Under the management of Woodward and Voyer, Hall Caine gave a lecture on "Home, Sweet Home" 19 to an interested audience. Mr. Caine has presented the Press Club with his picture.

SYRACUSE.—Wieting Opera House (M. Reis, lessee; J. L. Kerr, manager): Eddie C. Bald pleased fair sized audiences in A Twig of Laurel 11, 12. The Bostonians in The Serenade 14; large and pleased house. The Highwayman 18. Jack and the Beanstalk 22, 23. Mr. and Mrs. Russ Whytal 24-26.==Bastable Theatre (S. S. Shubert, manager): The Charity Ball drew large houses and was well done by the stock co. 14-19. Camille 21-26.==Grand Opera House (Graff and Jacobs, managers; A. C. Buckenberger, representative): Tom Edson the Electrician drew good houses 10-12; performance satisfactory. When London Sleeps was given by a rather inferior co. 14-16; business large. Dainty Duchess co. 17-19. Ponsse Cafe co. 21-23. Hogan's Alley 24-26.==Items: Henry Clay Barnabee, of the Bostonians, celebrated his sixty-fifth birthday here 14 by giving a dinner to the members of his co. At the performance he was given an immense basket containing sixty-five crysanthemums.

SARATOGA SPRINGS.—Theatre Saratoga (Sherlock Sisters, managers): Katharine Rober closed her first engagement here 12 to a well filled house. Plays presented: Spain's Surrender, The Lady of Lyons, Nance Oldfield, and Three Twins; co. excellent. Return date secured. The Heart of Maryland 14; packed house. Receipts over $600. What Happened to Jones 16; excellent cast; S. R. O. Wallace Bruce 17; large and delighted audience. Palmer Stock co. 24 in Hazel Kirk. Shea-McAuliffe co. 28-Dec. 3.==Broadway Theatre (Town Hall; Woodward, Voyer and Henry, lessees; W. S. Henry, manager): All a Mistake 11; play and co. not up to standard; small audience. Eugene Sanger Comedy co. 12. Royal Italian Opera co. 15 canceled. A Bachelor's Honeymoon 17; excellent production; fair, pleased audience. A Stranger in a Strange Land 19. The Nancy Hanks (return engagement) 22.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): The Bostonians before large audiences 15, 16, presenting The Serenade and Robin Hood. Jessie Bartlett Davis and Helen Bertram were heard to advantage. Scalchi Concert co. attracted a fine house 18. Hall Caine 19; fine house. Modjeska 22. Jack and the Beanstalk 24-26.==Academy of Music (Louis C. Cook, manager): The Midnight Alarm was greeted by large audiences 14-16. When London Sleeps attracted fine houses 17-19; co. and scenic effects deserve praise. On the Wabash 21-23.==Item: Work is rapidly progressing upon the new Baker Theatre. It will be in readiness for the opening during the holidays.

POUGHKEEPSIE.—[illegible] Opera House (E. B. Sweet-Mayer, manager): Excellent business to fair audiences; public pleased; satisfactory. Bennett-Moulton Comedy co. opened to fair business 7-12; Darkest Russia 7; fair business and pleased audience. My Partner 8; A Day in Dixie 9; large and pleased audience; performance commendable. Bird in the Hand, Santiago 10. Mahara's Minstrels 11. Wilbur Law, The Fortune Teller, and Fra Diavolo follow during week. A Stranger in a Strange Land 21. Gay Masqueraders 24. Hoyt's Parlor Match 25. The Nancy Hanks 28. [illegible] 29.

TROY.—[illegible] Opera House (E. W. Baker, manager): Bennett-Moulton Comedy co. to fair business and pleased audiences 7-12; Darkest Russia 7; fair business and pleased audience. My Partner 8; A Day in Dixie 9; large and pleased audience; performance commendable. Bird in the Hand, Santiago 10. Mahara's Minstrels 11. Wilbur Law, The Fortune Teller, and Fra Diavolo follow during week. A Stranger in a Strange Land 21. Gay Masqueraders 24. Hoyt's Parlor Match 25. The Nancy Hanks 28. [illegible] 29.

14to 14-16; big houses. The "Red, White and Blue" 17-19. Elroy Stock co. 21-26.=KANE'S OPERA HOUSE (S. Shubert, lessee; Woodward and Vogel managers): Hall Caine 13 gave a spoken novel, entitled "Home, Sweet Home," to a light house. Mixed, Muddled and Fixed 14, 15 failed to appear, owing to sickness in co. A Bachelor's Honeymoon 18. The Highwayman 20.=MUSIC HALL. Scalchi concert co. 15; poor house.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Elmer E. Vance co. concluded a week's engagement 12 to large attendance and excellent satisfaction. The Limited Mail, Rene the Rope Walker, Patent Applied For, The Hidden Hand, A Domestic Whirlwind, and The Little Circus Rider were presented. The Heart of Maryland delighted a crowded house 16. What Happened to Jones 24.=BIJOU THEATRE (P. M. Cooley, manager): City Sports attracted large and pleased houses 10-12. For Her Sake 17-19. The Mountain Hero 21-23.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Eddie C. Bald pleased a good house 10 in A Twig of Laurel. Stetson's U. T. C. 12; good business. Waite's Stock co 14-19 in Miss Carrotte, That Dangerous Woman, Dan's Sister, Country Politics, Nellie the Waif, The Power of Love, The Gypsy Queen, and The Flag of Freedom; large business. New England Opera co. 21-26.=GLOBE THEATRE (E. L. Johnson, manager): Sigmon's Vaudeville co 14-16; fair business. Dan McCarthy 17-19. Edwin Gordon Lawrence 21-23.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Shore Acres crowded the house 11. When London Sleeps 12 to good houses. A Twig of Laurel did a fair business 14. Dainty Duchess co. drew a large audience 16 and gave one of the best entertainments of the season. Tom Edson the Electrician 23. A Jay in New York 24. The Wheel of Fortune 28. Darkest America 30.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Thomas E. Shea 14-19 opened in The Man of War's Man and was received enthusiastically. By request the play was repeated 15, 16. Mr. Shea is supported by a first-class co. The scenery was a feature. Other plays presented were The Wages of Sin and The Sugar King. Waite's Opera co. 21-26. Hogan's Alley Dec. 3.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Ladies' Military Band 5; crowded house; excellent performance. The Midnight Alarm 17. Old Sam Slick 21. Guy Brothers' Minstrels 28.=ITEM: Ella Taylor Bennett, of this place, has joined the Fred Wren Stock co. at the People's Theatre, Buffalo.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Isham's Octoroons 12; large and pleased audience. The Heart of Maryland 15; packed house; best of satisfaction. The play was well cast and beautifully staged. Scalchi Concert co drew a fair house 16; performance fine. The Nancy Hanks 19. Maude Hillman co. 21-26.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Spears Comedy co. opened for a week 14 in The Royal Slave to big business. Hank, the Mountaineer 15 and Uncle Sam in Cuba 16 to large audiences. Plays rest of week: Silver Jack, Faust, An Open Revenge, Ivan's Oath; co. good. A Jay in New York 21.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): M. V. McLeod's co. presented A Bachelor's Honeymoon 10 before a good-sized and pleased audience. Isham's Octoroons drew good business 11. Shore Acres entertained large audiences 12. The Nancy Hanks 16 to light business. On the Wabash 24. Modjeska 25. The Ivy Leaf 26.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Dainty Duchess co. 14; good performance and business. Scalchi Concert co. 17. Concert under direction of Professor Dossek 22. Tom Edson the Electrician 24. Under the Dome 25. Pousse Cafe 26. The Wheel of Fortune 29.

LITTLE FALLS.—CRONKWHITE OPERA HOUSE (W. H. Cronkhite, manager): A Bachelor's Honeymoon 16; good business; best of satisfaction. Svengali, hypnotist, 17-19.=SKINNER OPERA HOUSE (H. A. Skinner, manager): Schubert Quartette 15; crowded house. Hogan's Alley 29.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covall, manager): Isham's Octoroons 10; fair houses; performances pleasing. A Bachelor's Honeymoon 15; fair audience; everyone pleased. What Happened to Jones 19. Katharine Rober co. 21-23. On the Wabash 26. Elroy Stock co. 28-Dec. 3.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Nancy Hanks to good business 12. Dainty Duchess co. 15; fair house. The Highwayman to S. R. O. 17. Pousse Cafe 24. What Happened to Jones 25. Modjeska 26.=LIBRARY HALL: Hanssner, hypnotist, pleased good houses 14-19.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, manager: New England Stock Dramatic co. 14-19; big business. Plays presented: Master and Man, Jim the Penman, Alabama, Trilby, Esmeralda, and For Cuba's Cause. Hogan's Alley 21. Lost in New York 24.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): Boston Ladies' Military Band filled the house 4. Stetson's U. T. C. 18. The Geisha 19. Hogan's Alley 22. The Mikado (local) 23, '24. Thomas E. Shea 28-Dec. 3.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): Wilson Theatre co 14-20 opened in My Cousin from Boston to S. R. O. The Two Orphans, The Middleman, The White Slave, Kidnapped, and Little Miss Johnson were also presented.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Old Sam Slick to poor business 10; co. poor. Bowery Burlesquers 16 canceled. What Happened to Jones 18. A Twig of Laurel 19. The Nancy Hanks 21. Katherine Rober co. 24-26.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Isham's Octoroons 9; good house; performance satisfactory. A Bachelor's Honeymoon 14; fair house; fine performance. The Nancy Hanks 18. What Happened to Jones 21.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): The Nancy Hanks 15; good performance; light business. Under the Dome 26. Darkest America Dec. 1. Sullivan Troubadours 12-17.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Nancy Hanks 14 canceled. Ferrer-Phillips Concert co. 16 pleased a small house. What Happened to Jones 22.=ITEM: John and Harry Dillon have been visiting their parents here.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Cameron Clemens co. in A Wife's Honor, Battery B, and The Romany Rye 10-12; good houses; first-class attractions. A Twig of Laurel 17; light house. The Electrician 21. The Ivy Leaf 24.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): All a Mistake 15; small house; first-class performance. Cinematographe 17; good house. The Nancy Hanks 23. Malford's U. T. C. 24.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): A Bachelor's Honeymoon 11 pleased a fair house. Eddie Bald in A Twig of Laurel 16 satisfied a light house. Tom Edson the Electrician 22. Daniel R. Ryan co. 23-26.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): The Geisha 14 to S. R. O.; pleasing performance. Under the Dome 19. Modjeska 21. Hogan's Alley 23. The Midnight Alarm 24.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Conterno's Band, booked for 19, canceled, having closed at Rochester, N. Y., 12. Darkest America 25. Pinafore (local) 30-Dec. 1.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Farnum Repertoire co. 14-19 drew good houses in Forget-Me-Not, My Uncle from India, The Factory Girl, and East Lynne.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Stetson's U. T. C. 10; crowded house. Old Sam Slick 17. Under the Dome 23. What Happened to Jones 25.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Cinematographe 10-12; good business; audiences pleased.=ITEM: Work on the Cohoes Opera House is being rushed for an early opening.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Davis' U. T. C. 12 failed to appear. J. E. Toole 17-19. The Ivy Leaf 22. Under the Dome 24.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Lost in New York 22. Johnny the Jail Breaker 25.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): J. E. Toole in Rip Van Winkle 15; fair business; performance good. Guy Brothers' Minstrels 28.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Ruth, managers): The Jolly Irishman 14 canceled. A Twig of Laurel 19.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Stetson's U. T. C. 17; large and pleased audience.

LYONS.—MEMORIAL HALL (Mills and Gleason, managers): Eddie C. Bald in A Twig of Laurel 14; good performance; fair business.

KINGSTON.—OPERA HOUSE (C. V. De Bois, manager): A Stranger in a Strange Land 9. Mr. and Mrs. Rose Wheeler 22.

MEDINA.—OPERA HOUSE (Cooper and Reed, managers): Old Sam Slick 16; small house. Under the Dome 21.

MIDDLETOWN.—CASINO THEATRE (H. W. Carey, manager): Oxford Musical Club 12; large house; entertainment first-class. Encore 18.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): J. E. Toole in Killarney and the Rhine to fair business 14. Stetson's U. T. C. 19.

SPRINGVILLE.—LINCOLN OPERA HOUSE (George G. Lincoln, manager): A Jay in New York 11; good house; best of satisfaction. Park's Bad Boy 25.

PORT EDWARD.—BRADLEY OPERA HOUSE (H. H. Bradley, manager): All a Mistake 12 pleased a fair audience. Eugene Sanger co. did not appear.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): What Happened to Jones 23. Mr. and Mrs. Rose Wheeler Dec. 2.

WAVERLY.—OPERA HOUSE (J. E. Murdock, manager): Nugent's Stock co. 14-19. J. E. Toole 25, 26.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): A Jay in New York 22.

HUDSON.—OPERA HOUSE: A Bachelor's Honeymoon 21.

BATAVIA.—DELLENGER OPERA HOUSE (E. J. Dellenger, manager): The Midnight Alarm 21.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): The Signal of Liberty 9; good house; audience pleased.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): The Lees, hypnotists, 7-12 to S. R. O.; audiences pleased. Metropolitan Opera co. 23. Myrkle Harder co. 28-Dec. 3.

WILSON.—OPERA HOUSE (James Thomason, manager): Perrochi-Baldesi co. 11, 12, presenting The Wild Cat and The Western Judge to S. R. O.; performances good. Myrkle and Harder co. 17-19.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Perrochi-Baldesi co. 7-10 to fair business. Metropolitan Concert co. 24.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Daniel Sully in Uncle Bob's to good business. It was indeed very refreshing to witness such a play. Miss Francis of Yale with Etienne Girardot in the title-role 10 to large business; co. above average. Pudd'nhead Wilson 19. My Friend from India 23. Yon Yonson 24. Dorothy Morton Opera co. Dec. 1-3. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Miss Francis of Yale to good business 9; excellent satisfaction. Daniel Sully in Uncle Bob to capacity 10. Receipts, $400; performance well received. Pudd'nhead Wilson 17. Yon Yonson 22. Smyth and Rice Comedy co 24. Dorothy Morton Opera co. 28, 29. Shaft No. 2 Dec. 8. Sowing the Wind 15. At Gay Coney Island 22.=ITEM: The local Elks gave Daniel Sully a reception after his performance.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Alone in Greater New York 8; large house; poor performance. Daniel Sully 14.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): A. L. Wilkins, acting-manager): Joe Ott, booked for 14, failed to appear. A Breezy Time 18.=ITEM: Manager H. H. Williams has returned to Washington to resume his duties in the United States Secret Service. A recent issue of the Urbana Daily *Tribune* contained a list of twelve Urbana people who are in the profession.—Millard Fillmore Steward has been appointed stage-manager of the Market Square.
WILLIAM H. MCGOWN.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Henry Miller in Heartsease 9. The Telephone Girl to fair business 12; Louis Mann was excruciatingly funny and Clara Lipman proved captivating and vivacious, and the ensemble was in good accord. Neill Stock co. 24-26.=PARK THEATRE (Harry E. Feicht, manager): Clark Brothers' Royal Burlesquers (return engagement) to good business 10-12; specialties clever; burlesque was clean and laughable. Tammany Tigers 14-16; good business; some of the specialties were clever.
J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives business-manager): The Telephone Girl amused large audiences 9, 10. Shenandoah 11, 12 came loudly heralded and was completely up to expectations, pleasing big houses. The play is staged beautifully and realistically. May Hampton and Maurice Barrymore made special hits. The other members of the co. were excellent. General J. B. Gordon 16. The Prisoner of Zenda 17-19. Under the Red Robe 21, 22. Roland Reed 23, 24. Boston Lyric Opera co. 25, 26.=BURT'S THEATRE (Frank Burt, manager): El Capitan drew big business 10-12, as it deserved. A Guilty Mother 13-16 to good business; scenic effects good. John L. Sullivan co. 17-19. At Piney Ridge 20-23. A Stranger in New York 24-26. Who is Who 27-30.=PEOPLE'S THEATRE (H. F. Stevens, manager): A Daughter of Cuba, with Jean Mawson in title-role, to fair business 13-19. McSorley's Twins 20-26.=AUDITORIUM: Geneva Johnston Bishop and Max Bendix 16. Eldredge Novelty co. 19.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Wilson Theatre co. Oct. 31-5 to good business. Repertoire: Kidnapped, The Two Orphans, Her Nephew from Boston, A Crazy Idea, The Middleman, and The Creole's Revenge. A Pair of Jacks canceled. Frederick H. Wilson co. 21-26. For Her Sake Dec. 1.=AUDITORIUM (M. H. Haskell, manager): Sawtelle Dramatic co. 7-12 opened to large business; good performances. Repertoire: The Captain's Mate, True as Steel, Faust, The Phœnix, On the Hudson, and The Buckeye.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Wilbur Opera co. 7-12 broke the local record in point of attendance. At each performance the S. R. O. card was displayed. Marion Manola and W. H. Kohnle won the most favors. The Commodore 14 drew well and gave fair satisfaction. Superba 19. Natural Gas 23. Chattanooga 24.=ITEM: Professor Carl Burton, musical director, and George Vaughn, bartione, joined the Wilbur Opera co. here.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Bruner, manager): Rose Sydell's London Belles 8, 9; good performance; splendid business. Henry Miller in Heartsease 10. Primrose and Dockstader's Minstrels 11; excellent performance; S. R. O. My Neighbor's Wife 12; business fair; co. stranded here. The Prisoner of Zenda 14; good performance to good business. Under the Red Robe 16. Breezy Time 17.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Hogan's Alley 12; S. R. O.; performance good. Down on the Suwanee River 17. A Breezy Time 22.=PEOPLE'S THEATRE (W. T. Boyer, manager): Valentine Stock co. opened the house 11, 12 with The Butterflies and Esmeralda to large and appreciative audiences. Two Old Cronies 22. Walker Whiteside 26.=ITEM: F. L. Hathaway closed with the Valentine Stock co. here.

MASSILLON.—BUCHER'S OPERA HOUSE (George H. Shauf, manager): Mr. and Mrs. Francis Labodie 15 pleased a large audience. Irene Taylor co. 21-23.=NEW ARMORY (G. C. Haverstock, manager): Parkinson-Roth co. 14-19 in A Celebrated Case, Two Americans, and Michael Strogoff; fair house; good co. A Hired Girl Dec. 6. Whaley Concert co. 3. Garryowen 9.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Buetz, manager): El Capitan 10; splendid performance; large audience. Cleveland German Stock co. in Von Stupe zu Stupe did well 14. Murray and Mack with a well-balanced co. in Finnegan's 400 pleased a large audience 16. Gilmer and Heffler stock co. 21-26. A Breezy Time Dec. 3. A Hired Girl 6. A Daughter of Cuba 13 canceled.

FASHION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Tim Murphy in The Carpet Bagger 9; big house pleased. Egypta (local) 10, 11; beautiful production; good houses. Casey's Wife 12 pleased good business. Finnegan's 400 13. Valentine Stock co. 19. Rose Hill Folly 23. Two Old Cronies 24. Scalchi Concert co. 28.

UPPER SANDUSKY.—OPERA HOUSE (Virgil H. Gibson, manager): Colonel Sain lectured 9; large audience. Valentine Stock co in The Butterflies 15; good house; one of the best performances ever seen here. Cinematograph 16; packed house; every one pleased. A Breezy Time 19; good house; satisfactory performance. The Heart of Chicago 5.

ELYRIA.—OPERA HOUSE (Dykeman and Matthews, managers): Parkinson-Roth co. 7-12 to medium business; performance fair. Plays presented: Two Americans, A Celebrated Case, Leah the Forsaken, The Colonel's Daughter, The Two Wanderers, and Michael Strogoff.=ITEM: The Colonel's Daughter much resembled A Wife's Peril.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Frederick H. Wilson co. presented Paradise Regained, Under the Cuban Star, Crimes of London, A Noble Outcast, The Temptation of Money, and Jim the Penman 7-12 to fair houses. Under the Dome 15 pleased a large audience. Dr. Jekyll and Mr. Hyde (local) 24.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Primrose and Dockstader's Minstrels pleased a fair house 9; rainy weather. The Telephone Girl 11 delighted a large audience. The Gibneys opened for a week in Angie the Country Girl 14; performance satisfactory. Murray and Mack 24. At Piney Ridge 25.

MARIETTA.—AUDITORIUM: Pasquali Concert co. 9; Lyceum Course; fair audience; good attraction.=(M. G. Sipe), manager): Knobs o' Tennessee 18. Charles B. Hanford 20. A Hired Girl 24. Sousa's Band 29. Garry Owen 5.=(L. M. Lucha, manager): Fanny Rice 17.

ALLIANCE.—OPERA HOUSE (Norton and Shultz, managers): Irene Taylor co. in Camille, Fate, and A Sister of the Red Cross 14-16; fairly successful engagement; capable co. Hogan's Alley 16.=CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Dark.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Under the Dome 17 pleased a fair audience. Hogan's Alley 18; big house. Wilbur Opera co. 21-26. Ward and Vokes Dec. 17. 'Way Down East 23. A Hot Old Time 26.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Irene Taylor co. opened 17 for three nights to S. R. O.; co. excellent. Rip Van Winkle 24. Scalchi Concert co. 28-Dec. 3. The Gibneys 5. For Her Sake 6. Lost in New York 9.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Casey's Wife 11; fair business; fair attraction. Tony Farrell in The Hearthstone 17.=MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

HAMILTON.—GLOBE THEATRE (Connor and Smith, managers): The Heart of Chicago 12; crowded house. The Commodore 15; fair house; co good. Rose Hill Folly co. 21. Lost in Siberia 26. Fanny Rice 28.

NEWARK.—MEMORIAL AUDITORIUM (J. R. Rosebrough, manager): Murray Comedy co 7-12 presented A Fatal Error, An Unequal Match, Trixe, Hogan's Troubles, and Forget Me Not; business good. Superba 17, 18.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Rose Sydelle's London Belles 11; good house and performance. Karina made a decided hit. Fitz and Webster in A Breezy Time 15; crowded house; good performance. Finnegan's 400 23.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Under the Dome to fair house 10, giving satisfaction. Murray and Mack in Finnegan's 400 14; large audience. Valentine Stock co presented The Butterflies to an appreciative audience 16.

AKRON.—GRAND OPERA HOUSE (W. F. Sticklen, manager): The Prisoner of Zenda 10; co. excellent; medium-sized house. Under the Dome 14; small house; average performance. The Hearthstone 18. At Piney Ridge 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Darkest Russia 8; excellent business and performance. Two Old Cronies 12; fair house and co. Valentine Stock co. 22. Sousa's Band 28.

DEFIANCE.—CITIZENS' OPERA HOUSE (E. S. Bronson, manager): Manager Bronson has canceled A Guilty Mother, which was to have opened the house 17, owing to an unavoidable delay in the seats. The opening performance will be given about Dec. 1.

CANTON.—THE GRAND (M. C. Barber, manager): The Prisoner of Zenda 9 pleased a large audience. Ott Brothers in All Aboard to fair business 11. Gilmore and Leonard in Hogan's Alley satisfied a large audience 15. Natural Gas 21.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Under the Dome 11 pleased a small audience. Hogan's Alley 14; large audience, giving satisfaction. Boston Lyric Opera co. 24. Valentine Stock co. 30.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Hogan's Alley 11; good business and performance.=ITEM: J. J. Shaw, of McFadden's Row of Flats, spent a few days at his home here recently.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Myers Leyburn co closed a week 12, presenting The Burglar and Kidnapped. McDoodle's Flats 14 to capacity.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Two Old Cronies to small audience 9; co. fair. Jessie Mae Hall 14 canceled on account of illness.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Andrews Opera co. in The Bohemian Girl 12 to good house; fine performance. Hogan's Alley 16. Irene Taylor co. 24-26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): The Commodore aroused a very nice audience up to highest enthusiasm 11. Knobs o' Tennessee 19.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Commodore 12; good house; audience pleased. The Sunshine of Paradise Alley 30.

TIFFIN.—NOBLE'S OPERA HOUSE (H. J. Mayers, manager): Murray and Mack presented Finnegan's 400 15 to a full house; much applause. Valentine Stock co. 17.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Knobs 'o Tennessee 15; fair house; audience pleased. Fanny Rice 19. Valentine Stock co. 21.

LORAIN.—WAGNER OPERA HOUSE (H. S. Burrett, manager): The Liberty Club, of Cleveland, will play A Cuban Spy 21.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): A Guilty Mother 24. A Hired Girl 26. Sousa's Band 28.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, managers): Two Old Cronies 14 to fair business; performance poor. A Guilty Mother 26.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): My Neighbor's Wife failed to please a fair-sized house 11.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Pair of Jacks 14; poor performance and business. Finnegan's 400 18.

NAPOLEON.—RINK OPERA HOUSE (H. F. Rohrs, manager): Rice's Comedians 12 failed to appear. Madame Fry Concert co 22.

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Schumann Concert co. 10 pleased a good house. Amy Whaley Concert co. 21.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): On the Suwanee River 18.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayers, manager): Honolulu 28.

GALLIPOLIS.—OPERA HOUSE (T. S. Cowden, manager): A Guilty Mother 25.

STEUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): McDoodle's Flats 16; fair house.

OKLAHOMA TERRITORY.

GUTHRIE.—MCKINNON'S OPERA HOUSE (S. A. Mann, manager): Jennie Holman co. 7-12 opened to a packed house in repertoire: A Fair Rebel, The Daughter of the Regiment, Jane Eyre, The Elopement, The Great Northwest, The Pearl of Savoy, The Police Inspector, An Unequal Match, and Fanchon. The Gay Matinee Girl 13; ordinary business. Maximilian Dick 18. Si Perkins 25.

OREGON.

BAKER CITY.—ARMORY HALL (McCord and Levens, managers): Noble Dramatic co. Oct. 31-9; performances good; houses fair. Repertoire: The Gold King, Reuben Glue, East Lynne, and St. Patrick's Eve.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Two Married Men 9; good house; audience pleased. Noble Dramatic co. 10-12 in Our Strategists, Reuben Glue, and East Lynne to good houses. The Pulse of Greater New York 25. The Fast Mail 30.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Royer Brothers in Next Door; a fair house 12. The acrobatic features were excellent. The Sunshine of Paradise Alley pleased large house 16. James O'Neill 18. Darkest America 19. Waite's Stock co 21. Remember the Maine 22. Kane Opera co. 29.=HERSKER'S THEATRE (John Hersker, manager): The Mountain Hero failed to win any appreciation from a small house 12. The Webster Stock co. in repertoire 14-19; co poor; audiences small. Repertoire: Girls from California, The Gay Little Widow, On the Frontier, A Hasty Marriage, Sam the Ferret, and Capitola.=ITEMS: Leslie and Forrest joined Next Door at Pottsville 14.—John Lancaster has left Next Door, and with William Hodge and a woman has formed the Imperial Trio.—John Hersker, manager of Hersker's Theatre, on 12 brought suit against Archie Royer and J. H. Arthur, owners of Next Door, claiming breach of contract. Hersker alleges that the show was booked for his house on Oct. 9, that the date was subsequently changed to Nov. 12, and then it was canceled, and the Brothers Royer appeared at the Grand Opera House on the latter date. The case was heard by Squire May, who awarded the plaintiff $300 damages. The defendants paid the costs and took out an appeal. J. H. Arthur says he can prove that he gave Mr. Hersker two months' notice of the cancellation and that he will bring his lawyers here and fight the case to the end.—Stationary washstands and triplicate mirrors are being placed in all of the dressing rooms at the Grand.
R. W. SHERTZINGER.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): In Atlantic City to good business 10. Frank Wiles was the chief funmaker and ably filled his functions. The Sisters Belston were very successful in their parts as dancers; rest of the co. were fair. Washburn's Minstrels 11, 12 filled house on both dates and also filled the audience with satisfaction. Lew Benedict, the veteran minstrel, is one of the best in this co. and was warmly applauded in his work. The Boston Ladies' Brass Band opened the Y. M. C. A. Star Course 14 and filled the large house to its capacity. The concert was a success pecuniarily and artistically. A Hired Girl drew a good house 15 and pleased the audience. Notably good work was done by Charles McCarthy and Edith Murilla. The French Folly co. was an overrated attraction 16. The French features were only on paper. Burrill Comedy co. 17-19. King Dramatic co. 21-26.

SCRANTON.—LYCEUM (Burgunder and Reis, managers): The Sunshine of Paradise Alley 12; good performance and business. James O'Neill and a good co. presented Monte Cristo 14 and When Greek Meets Greek 15 in an excellent manner to good houses. The Heart of Maryland 17. Going to the Races 18, 19. The Gondoliers (local) 21-23.=ACADEMY OF MUSIC (Burgunder and Reis, managers): Elmer E. Vance's Comedy co. 14-19 presented to large and pleased audiences Patent Applied For, Rene the Rope Walker, La Cigale, The Queen of the Circus, The Limited Mail, A Domestic Whirlwind, An Excursion Ticket, and The Bargain Counter. The Spooners 21-26.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): The Spooners 7-12; crowded houses. Brothers Royer 14 in Next Door; fair performance; big house. French Folly co 15 did not please a large audience. The Sunshine of Paradise Alley 17. Washburn's Minstrels 19. Corse Payton co. 14-21.=ITEM: Brothers Royer entered an appeal here from a judgment of $300 given in favor of Manager Hersker, of the Hersker Theatre, Mahanoy City, for breach of contract. The trial will come up in the Court of Common Pleas in January.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Aborn's New England Comic Opera co closed a very successful week 12. Colonel Henry Watterson lectured on Lincoln 16 and the Oxford Musical Club appeared 17 to large audiences. Washburn's Minstrels 18. James O'Neill in Monte Cristo 19. The Sunshine of Paradise Alley 21. The Heart of Maryland 22. Because She Loved Him So 23 canceled. Black Crook 24. Next Door 25. A Scrap of Paper 26. Remember the Maine 29.=ITEM: Maude Lutz, of this city, joined the chorus of the New England Opera co. 12.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. D. Coyle, manager): King Dramatic co. 7-12. Repertoire: Hands Across the Sea, Monte Cristo, The Power of the Press, The War of Wealth, King Cotton, The Cherry Pickers, and The Last Stroke; fair houses; co good. King Repertoire co. in In Atlantic City, Two Old Cronies, and Sweethearts and Wives 14-16; enthusiastic audiences. The Sunshine of Paradise Alley 19. Washburn's Minstrels 21.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Brothers Royer in Next Door pleased a fair audience 11. Tommy Shearer co. 14-19; excellent business, presenting Only a Farmer's Daughter, Dangers of a Great City, The Coal Black Lady, Little Miss Military, The Factory Girl, A Waif of the Mines, and Blacklisted; excellent attraction. Mr. Shearer is very popular through this circuit and is supported by a good co.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Himmelein's Ideals 7-12 in Eagle's Nest, Cuba Libre, The Great Northwest, North and South, The Planter's Wife, and The Lifeguard, to good business; appreciative audiences. New England Opera co. 14-19. First half of week in The Isle of Champagne, The Fencing Master, Said Pasha, and Fra Diavolo, to S. R. O.; excellent co.; fine scenic effects.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Two Little Vagrants 14 to a large and pleased audience. Mildred Holland portrayed Fan Fan delightfully. Delphine Perrault, Maurice Drew, and Ethel Brandon did well. Brosnahan-Jackson Comedy co. 21-26.=ITEM: Following the performance of Two Little Vagrants 17 Miss Holland and several members of the co. were entertained by Mrs. B. Masseth, of this city.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Brothers Royer in Next Door 4; good house and satisfaction. America's Dramatic Sensation played Nick of the Woods, Leah the Forsaken, Jack Shepard, The Child Stealer, Ingomar, A Crime Without Guilt, and Mavourneen 7-13; fair houses and satisfaction. Boston Ladies' Military Band 25. Martin's U. T. C. 30. Wilson's Theatre co 12-18.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Remember the Maine 14; large house; play well staged. Charles Mestayer, A. Z. Chapman, May Stoddard, and Eva Selbie were very clever. Huntley-Jackson co. 15-17 in The World, The Tornado, and The Fast Mail drew good houses. Martin's U. T. C. 18, 19. The Sunshine of Paradise Alley 24.

WARREN.—LIBRARY THEATRE (F. R. Scott manager): Martin's U. T. C. 10; S. R. O.; audience pleased. The Geisha 16 delighted a large audience at advance prices. Helen Royton, Minnie Ashley, and Charles Danby deserve special mention. Two Little Vagrants 17; good house and satisfaction. Day, hypnotist, 21-26. A Jay in New York Dec. 3. The Wheel of Fortune 7.

BELLEFONTE.—GORMAN'S OPERA HOUSE (William Gorman, manager): Kennedy Players 7-12 to crowded houses; receipts $900; best of satisfaction. Repertoire: The Midnight Express, The Two Thieves, Pawn Ticket 210, The Hand of Fate, The Dark Side of London, Behind Prison Bars, and The Factory Murder Mystery.

YORK.—OPERA HOUSE (B. C. Pentz, manager): A Hired Girl 12 to good business. Himmelein's Ideals opened for a week 14 to largest house of season in The Planter's Wife. The Great Northwest 15 and Cuba Libre 16 pleased large audiences.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Wilson Theatre co. 7-12; big business; gen-

eral satisfaction. Plays presented: Her Nephew from Boston, The Two Orphans, Kidnapped, Little Miss Johnson, Respectable People, and The White Slave. Two Little Vagrants 16; large business; audience pleased.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): The Labadie co. 7-12, presenting Cuban Justice, Ingomar, Nobody's Child, Faust, and Kathleen Mavourneen to good business; scenery and performances good. Girard and West joined co. here. A Hired Girl 14; large and satisfied audience.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Brothers Byrne in Going to the Races drew an immense audience 14. Receipts $711. Cumberland '61 15. The Hearthstone 25. Washburn's Minstrels 26. Cuba's Vow (return engagement) 29.

McKEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Jessie Mae Hall in The Princess of Patches pleased a crowded house 12.=ITEMS: Helen Windsor, of this city, seven years old, is now a prominent member of the East End Theatre Stock co., Pittsburg.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Cumberland '61 14. Brothers Byrne 15-16. James O'Neill in Monte Cristo 17.=GRAND OPERA HOUSE (George M. Miller, manager): Edwin Gordon Lawrence Gave good performances of For Her Sake 14-16 to fair audiences.

PITTSTON.—MUSIC HALL (C. C. King, manager): Burrill Comedy co. 7-12. Plays presented: Infatuation, Old Glory, True as Steel, Driven from Home, The Octoroon, and Rip Van Winkle. Welsh Singers 15, 16; S. R. O.; a musical treat. Barrett's Gawlooler Burlettists 18, 19. Loutin Stock co. 21-26.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Elroy Stock co. 14-19; good business. Repertoire: The White Squadron, A Rough Rider, The Police Patrol, The Bohemians, The Midnight Alarm, and The Land of the Midnight Sun. The Geisha 22. Darkest America 24.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Macauley-Patton co. 14-19 in Fate, A Struggle for Gold, A Sly Old Fox, Royal Race, Only a Farmer's Daughter, and The Minister's Son; good houses and satisfaction.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Geisha 15 was rendered well. Principals deserving special mention were Helen Boyton, Alexia Bassina, Ilma Pratt, H. W. Tredenick, Albert Arling Parr, W. H. Romaine, and Charles Danby; large attendance.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): J. W. Vogel's Lackest America 16; big house; good performance. The Princess (local) 11; crowded house. The Sunshine of Paradise Alley 14 to good business. Remember the Maine 19. Hummelein's Ideals 21-26.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Myer-Leyburne co. 14-19 opened in The Black Flag to S. R. O.; Repertoire: Down the Slope, Kidnapped, American Born, The Burglar, and After Seven Years. Frank R. Wilson 28 canceled.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): J. E. Toole in Rip Van Winkle 7; fair business. Jessie Mae Hall in The Princess of Patches 11; large and pleased audience. McDoodle's Flats 22.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): A Hired Girl 11; performance good; good house.=ASSEMBLY BUILDING (Davis Beaumont, manager): French Folly co 14; performance fair; large audience.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): McDoodle's Flats 7; large house; good people, but unsatisfactory play. J. E. Toole in Rip Van Winkle 12; largest house of this season; everyone pleased.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Katie Rooney in The Girl from Ireland 14; good performance; fair business. Elks' Minstrels 24. McDoodle's Flats 28. A Guilty Mother Dec. 2.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Sunshine of Paradise Alley 13 to fair business; scenery, co., and play gave satisfaction. Darkest America 18. Remember the Maine 21.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Labadie Repertoire co. 14-19 canceled. A Cheerful Idiot 21, 22. Hobson and Co's U. T. C. 23. Kane Opera co. 24. Washburn's Minstrels 25. Great American Stock co. 28-Dec. 3.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Boston Ladies' Military Band to packed house 16; audience delighted. Washburn's Minstrels gave a good show to big house 17.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Garry Owen 12; light attendance. The Geisha 17. Two Little Vagrants 18. Wilson co. 21-6.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): U. T. C. to S. R. O. 15; performance good. Garry Owen 21. Night Owls 29. Next Door Dec. 17.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): J. E. Toole 8; fair performance and business. Remember the Maine 11; small but pleased audience. The Girl from Ireland 17.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): The Girl from Ireland 16; good house; satisfaction given. McDoodle's Flats 24. Tony Farrell 25.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): McDoodle's Flats pleased a large audience 10. Bronahan-Jackson co. opened for a week 14 to capacity.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Oriental Carnival (local) 14, 15; large houses. The Mountain Hero 19.=EPWORTH HALL (G. Clark, manager): Warscope 23.

TYRONE.—ACADEMY OF MUSIC (Hoopes and Blanchard, managers): Remember the Maine 15; good business. Martin's U. T. C. 17; crowded house.

BROWNSVILLE.—THREE TOWNS THEATRE (Taylor and Kress, managers): Andrews Opera co. 22. McDoodle's Flats 24.=ITEM: The theatre is under new and able management.

LEHIGHTON.—OPERA HOUSE (Hauk and Keat, managers): Harry Melnotte in The Mountain Hero 10 gave satisfaction to a good house. Next Door 18.

PUNXSUTAWNEY. MAHONING STREET OPERA HOUSE (F. W. Bowman, manager): Tony Farrell 10. The German Cousin 26. Night Owls 28.

JEANNETTE.—OPERA HOUSE (A. L. Bethune, manager): Vernelo Novelty co 11; performance and house fair.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Hobson and Co.'s U. T. C. 16; large and pleased audience.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Herd, manager): Martin's U. T. C. 16; large house; good satisfaction. Garry Owen 22. Night Owls 30.

WELLSBORO.—BACHE AUDITORIUM (Durtt and Durtt, managers): Stetson's U. T. C. 21. For Her Sake 24.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Stetson's U. T. C. 23.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (John Drewsen, lessee): A Country Merchant 10-12; average business; satisfactory performances. A Turkish Bath 14-16; good house; fair performances. The Sleeping City 21-23. Dan McCarthy 24-26. My Sweetheart 28-30.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Robert B. Mantell in A Secret Warrant 10; good house; excellent performance. Devil's Auction 15; good house; everyone pleased. Rice's Comedians 21-26. The Gormans 29.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Gormans in Mr. Beane from Boston gave a pleasing performance to a large house 16. The Wheel of Fortune 12 and Cuba's Vow 22 both canceled.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Real Widow Brown to good business 10, giving satisfaction. Where Is Benson's. The Gormans 21. The Sleeping City 24. Rice's Comedians 28-Dec. 5. Maude Adams 12.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): West's Minstrels gave an excellent performance 10. R. J. Jose's singing, the drilling of West's marines, and the fine work of the orchestra were special features. Wilbur-Kirwin Opera co. began the second week of their engagement 13 with an excellent rendition of Boccaccio. Cavalleria Rusticana is in preparation. Pinafore, The Merry War, and The Royal Middy will also be given. Lewis Morrison 21.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Nat Reiss co., one of the best repertoire cos we have had here in some time, presented On Furlough 7, The Silent Slave 8, The Judge 9, Cuba's Victory 10, East Lynne 11, and The Inside Track 12; good houses. My Uncle from New York opened 14 to an enthusiastic audience.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager): Back on the Farm 11; fair business; poor performance. Jondwine and Burke co. canceled. Pauline, Belle of Saratoga (local) 25.

ANDERSON.—OPERA HOUSE (O. C. Breazeale, manager): Barlow Brothers' Minstrels 12; good business and performance.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Chicago Ladies' Quartette 7; good business. The White Squadron 9. Gilhooley's Reception 10; fair business. Miss Francis of Yale 12; large house; excellent satisfaction. A Boy Wanted 17.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): The White Squadron 4; big house; co. first-class; Gilhooley's Reception 8; large house; specialties fine. Elias Day 15. That Girl 19. Alexander Bull Concert co. 21.

WATERTOWN. NEW GRAND OPERA HOUSE (B. F. Crowl, manager): Olga Lorraine in That Girl 11, 12 to large houses; entertainment very good. Elias Day 14.

TENNESSEE.

NASHVILLE. VENDOME (Staub and Sheetz, managers): Stuart Robson and his splendid co., including Marie Burroughs, Maud Granger, and Theodore Hamilton, in The Meddler 10-12 lighted a packed house. West's Minstrels 15 pleased a large audience. What Happened to Jones 16. Ward and Vokes 19. Ott Brothers 21. Della Fox 24. An Enemy to the King 25, 26.=MASONIC (Staub and Sheetz, managers): The Woodward-Warren co. presented The Other Girl, The Captain's Mate, A Wife's Devotion, A Practical Joke, and Cheek to Fair business and pleased audiences 7-12. Dr. Price, hypnotist, 21-27.=GRAND OPERA HOUSE (Wash Blackburn, manager): Hopkins' Stock co. will open 21.=ITEM: George W. Peck lectured at the Tabernacle to a large audience 15.

KNOXVILLE. STAUB'S THEATRE (Fritz Staub, manager): Barlow Brothers' Minstrels 3-5; light business. Knobs o' Tennessee pleased fair house 8. A Milk White Flag 11; S. R. O.; delighted audience. Woodward Warren co. opened for a week 14 to large house, presenting The Other Girl.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Stuart Robson in The Meddler 9, large audience; excellent performance. A Milk White Flag 12; good house; performance good. Woodward Warren co. 21-26.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm, manager): Fields and Hanson's Minstrels 15; large and pleased audience.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Wilson's Minstrels 10.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): James-Kidder-Warde co. 10 presented The School for Scandal and Macbeth to capacity; supporting co. and performances pleased. A Turkish Bath 12; fair business; performances might have been improved upon. The Shakespearean Club, of this city, attended the performance of Macbeth in a body. The Grand was elaborately decorated for the occasion. Manager Jake Schwarz has secured the lease of the Opera House, Tyler, Tex., for a term of years. W. V. LYONS.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Wildemann's Comedians Oct. 31-4 in That Naughty Boy, An Up-to-Date Idol, Little Miss Thompson, Ten Nights in a Bar Room, Topsy Turvey, and A Soldier's Sweetheart; large attendance; performance satisfactory. What Happened to Jones 5; S. R. O.; performance repeated to large attendance; co. well balanced. The White Slave 7. A Texas Steer 8.=ITEM: The attendance during the present season at Denison Opera House is very gratifying to the local management and to the co. Receipts are beyond expectations, and the Sunday night performances are a genuine success.

DALLAS.—OPERA HOUSE (George Anzy, manager): James-Kidder-Warde co. 8, 9 presented The School for Scandal, Othello, and Julius Cæsar to over $3,000; excellent performances. A Parlor Match co. 12; very good business. A Texas Steer 14. A Turkish Bath 15. A Bunch of Keys 16, 17. The Strange Adventures of Miss Brown 18, 19. Field's Minstrels 23, 24. Stuart Robson 25.=ITEMS: The James-Kidder-Warde co.'s receipts were phenomenal.—Henry Greenwall contemplates touring his stock co. in this State early in January.—The attendance here is on the increase nightly.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): James-Kidder-Warde co. 7 in Othello and The School for Scandal to full houses. Besides the stars, Harry Langdon and Mrs. Henry Vanderhoff are worthy of mention. A Parlor Match was presented 11 by a strong co., including Philip H. Ryley, Mark Sullivan, and Edith Hoyt, to a full house. A Texas Steer 12 to good house; co. is a very strong one, including Katie Putnam, Will H. Bray, and Herbert E. Sears.

HOUSTON. SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergeman, manager): A Turkish Bath 7; fair house; poor co. A Parlor Match 8; large and pleased house. Field's Minstrels 11; excellent performance; immense business. Remember the Maine 12; small house. Frederic Bryton 14, 15. James Kidder-Warde co. 16, 17. Muldoon's Picnic 18. A Texas Steer 19.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney Weiss, manager): A Parlor Match, playing against the circus 9, did fair business. A Turkish Bath 10; light house. James-Kidder-Warde co. in Julius Cæsar, The School for Scandal, and Othello 13-15; good business and satisfaction. A Texas Steer 16. Al. G. Field's Minstrels 18.

SHERMAN.—COX'S OPERA HOUSE (Ellsworth and Brents, managers): A Texas Steer 10 unfortunately did poor business. The entire co. is worthy of praise. The Real Widow Brown, booked for return date on 11, canceled, being unable to reach here. Field's Minstrels 28 instead of 8 as previously announced. Clay Clement Dec. 5.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Remember the Maine 9 to small business; general satisfaction. The Strange Adventures of Miss Brown 12 to small business (inclement weather); everyone pleased. Wiedemann's Comedians 14-19.

NAVASOTA. COLUMBIA OPERA HOUSE (Morris Gabert, manager): Frederic Bryton co. in Forgiven 17 to fair business. Remember the Maine 10; good business; performance and scenic effects good. Frederic Bryton co. (return date) in The Streets of New York 12 to small business. Field's Minstrels 14.

BRENHAM. GRAND OPERA HOUSE (Alexander Simon, manager): A Turkish Bath 8; poor performance. Frederic Bryton in Forgiven 10; good performance; appreciative audience. A Texas Steer 18. A Bunch of Keys 25. London Gaiety Girls Dec. 6.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): The Strange Adventure of Miss Brown 9; fair business. A Parlor Match 10; good house. A Turkish Bath 11; small house. Warde-Kidder-James co. 12 to good business. Field's Minstrels 16.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): A Texas Steer 11; house packed; audience pleased. Jennie Holman (Mrs. Edwin Rostell) 22. The Strange Adventures of Miss Brown 24. Al. G. Field's Minstrels 26.

TYLER. GRAND OPERA HOUSE (Hicks and Lindsey, managers): A Texas Steer to capacity 7. Gentry's Dog and Pony Show 7 to large business. Bernard, mind reader, 8 to fair business. Picture Comedy co. 14-19.

TERRELL. ERIN'S OPERA HOUSE (S. L. Dey, manager): In spite of inclement weather Ted Sullivan's Negro Minstrels and Cake Walk brought out a fair house 12; performance unsatisfactory.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): What Happened to Jones 8; good business and co. The Real Widow Brown 18.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): James Kidder-Warde co. in Macbeth 11 to big business; performance excellent.

GREENVILLE.—KING OPERA HOUSE (J. F. Norsworthy, manager): A Texas Steer 8; good business and co.

LONGVIEW. OPERA HOUSE (P. T. Pegues, manager): The Real Widow Brown 19. Side Tracked 30.

UTAH.

SALT LAKE CITY. THEATRE (George D. Pyper, manager): Edwin Milton Royle and his sunshine little co. drew a large and enthusiastic audience 7, presenting Captain Impudence, Miss Wallet of Wall Street, and The Highball Family. Irene Franklin was also seen in her specialty. Mr. and Mrs. Royle were showered with applause and flowers. Marie Dupont, who played a season here in the stock co. at the Grand, and who is a charming and capable little woman, held her own with the stars. The sketches presented are each excellent, having been written to fit the performers. The Old Cost 11, 12 to good business. A very excellent play in the hands of a clever co.=NEW GRAND THEATRE (M. F. Mulvey, manager): The Air Ship 7-12 to good business; houses some nights packed. The play is a fair type of the crazy quilt farce-comedy and several of the people are very clever.=ITEMS: The burning of four or five miles of snow sheds on the Southern Pacific caused the Royle co. to lose a good night, for which there was a large advance sale. They should have filled dates 8 and 9, but only reached this city on the day of 9. Irene Franklin was delayed until the performance had begun. She drove direct from the station to the theatre and, her trunks having been detained in the blockade, gave her specialties in a gown borrowed for the occasion. She is decidedly clever and made a hit.—The Salt Lake Opera co. will go to Ogden 29 to present The Chimes of Normandy.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. R. Walker, manager): Finnegan's Ball 10; fair business. What Happened to Jones 12; large house; excellent co. Professor Thompson, hypnotist, 14, 15; poor business. Wolford Stock co. 21-26. The Highwaymen 29. Primrose and Dockstader's Minstrels Dec. 10.

ST. JOHNSBURY. HOWE OPERA HOUSE (C. L. Doyle, manager): Professor Flint, hypnotist, 14-17; crowded houses.=STANLEY OPERA HOUSE: Southern Plantation Specialty co. 14-15; small business. Professor Carpenter, hypnotist, 17-19; good business.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Finnegan's Ball 9; fair house. What Happened to Jones 14; crowded house; fine performance. All a Mistake 19. Humpty Dumpty 29. Robert B. Mantell Dec. 16.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): What Happened to Jones to large house 11; audience pleased. All a Mistake to good audience 16; performance unsatisfactory.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Isham's Octoroons 16 satisfied a good house. San Francisco Minstrels 26.

BELLOWS FALLS.—OPERA HOUSE: Isham's Octoroons 15; fair house; thoroughly enjoyed.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Myrkle and Harder co. Oct. 31-5 in The Buckeye, My Uncle from India, The Hermit's Legacy, For Congress, Was She Guilty, and The Young American to capacity nightly; pleased audiences. Metropolitan Concert co. 9; small but appreciative audience. Ott Brothers 10 failed to appear. Perucchi-Beldeni co. opened for a week 14 to S. R. O. in Americans Abroad; co. good; specialties exceedingly pleasing. My Friend from India 23. Richards and Pringle's Minstrels 26. Harris and Smith's Vaudeville co. Dec. 2. The Nancy Hanks 8.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): Metropolitan Concert co. 5; small but appreciative audience. A Bachelor's Honeymoon 16; first-class performance; large audience. Richards and Pringle's Minstrels 23. Samuel Glenn in Rip Van Winkle 24. Stonewall Brigade Band 25.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Lewis Morrison in Faust 11. Richards and Pringle's Minstrels 16; large audience; performance first class. A Bachelor's Honeymoon 17. Woodward-Warren co. 28-Dec. 3. Andrews Opera co. 12, 13.

FREDERICKSBURG. OPERA HOUSE (Goldsmith and Hersh, managers): Katie Rooney in The Girl from Ireland 5; good performance; poor business. Samuel W. Glenn in Rip Van Winkle 14-16; good business. Mr. Glenn received quite an ovation.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Faust 12; good house; performance first class. A Bachelor's Honeymoon 15; fair house; performance good.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): A Bachelor's Honeymoon 14; good business; audience delighted.

NORFOLK.—ACADEMY OF MUSIC (Thos. G. Leath, manager): Views of The Passion Play 12; business good. Town Topics 22.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Lewis Morrison in Faust 14. A Bachelor's Honeymoon 18.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Dark. Manager Howe has succeeded in securing a list of attractions which promises to make the coming months lively and attractive for his patrons. Among the list are The Frawley co., Dan Sully, Sowing the Wind, At Gay Coney Island, Pudd'nhead Wilson, Mistakes Will Happen Yon Yonson, Dorothy Morton Opera co.=THIRD AVENUE THEATRE (W. M. Russell, manager): South Before the War with several new features drew large business 6-12. Chattanooga 13-19.=ITEMS: Fred Clarke, who has been stage-manager at the Seattle Theatre for a number of years, is now advance man for the Jane Coombs Dramatic co.—Extensive preparations are being made by the local Red Cross Society to produce The Geisha early in December. All the best local talent will participate.—Charles Clary, of this city, is now a member of the Jane Coombs co.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): South Before the War 5; business fair; co. better than ever. The Pulse of Greater New York 6; small business. Elmore Rice gave a violin recital 5 to a well pleased audience. Paloma, child pianist, 10.

WEST VIRGINIA.

WHEELING. OPERA HOUSE (F. Riester, manager): His Better Half 10; light business. Andrews Opera co. 14-16 in Martha, Giroflé-Girofla, The Bohemian Girl, Cavalleria Rusticana, and The Pirates of Penzance; satisfactory performances; large audiences. Eddie Girard 22. Charles B. Hanford 24. The Sunshine of Paradise Alley 28. Daughters of the Poor 30.=GRAND OPERA HOUSE (Charles A. Feinler, manager): The Gibneys closed a successful week 12, with Her Husband's Sin, Life in New York, Myrtle Fern, A Prince of Liars, and Fogg's Ferry. Wilbur Opera co. 14-19 in Two Vagabonds, Fra Diavolo, The Beggar Student, The Circus Clown, and The Bohemian Girl. S. R. O. Knobs o' Tennessee 21-23. The Girl from Ireland 24-26. Agnes Herndon co. 28-Dec. 3.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Macauley-Patton co. 21-26. Repertoire.=ITEM: The extensive improvements to the Opera House have been completed. An entirely new stage and new scenery have been put in, and the whole theatre has been cleaned and papered.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Katie Rooney in The Girl from Ireland 9; unsatisfactory performance; small audience. Richards and Pringle's Minstrels 11; excellent performance; crowded house. A Hired Girl 16.

CHARLESTON. EDELEW OPERA HOUSE (N. S. Burlow, manager): R. J. Erwood Stock co. in Childhood Days 10, Running Wild 11, and Fun on the Bristo 12; fair business. Hillyer's Wonders 15, 16; fair business. Fanny Rice 18.

CLARKSBURG.—TRAUER'S GRAND OPERA HOUSE (L. S. Horpor, manager): Fanny Rice in At the French Ball 15 pleased a large audience. Andrews Opera co. 23. A Guilty Mother 29. McDoodle's Flats Dec. 4. Two Old Cronies 6.

MANNINGTON.—OPERA HOUSE (J. M. Barrich, manager): Katie Rooney and A Girl from Ireland 10; crowded house; performance good.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Creston Clarke 8; packed house; performance good. Jessie Mae Hall 21.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): His Better Half 18. R. G. Erwood Stock co. 28-Dec. 3.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Fetker, manager): Bryan's Comedians closed a profitable week's engagement 12. Plays presented: A Hot Time, A Flaming Million, The Lawyer Detective, Mabel Heath, A Bowery Girl, My Wife's Aunt, and Chain Lightning, together with some fine vaudeville acts; co. good. The Lost Paradise 13 to S. R. O.; co. fine. Yon Yonson 14. A Female Drummer 19. Sousa's Band 21. The Late Mr. Early 23.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Charles A. Gardner co. to large house; audience pleased. Mackay Opera co. 9-12 in La Mascotte, Olivette, Said Pasha, and The Chimes of Normandy; good house; principals fair; chorus weak. Why Smith Left Home 21. The Lost Paradise 24.

ASHLAND. GRAND OPERA HOUSE (John Meis, manager): Edwin Mayo in Pudd'nhead Wilson 9; full house; audience pleased. Dorothy Morton opened 11 in The Beggar Student; good house; 12 in Girofle-Girofla; small house; fair satisfaction. The Late Mr. Early 17. Elsie De Tourney 21. The Lost Paradise 24.

WEST SUPERIOR. GRAND OPERA HOUSE (F. T. Marsh, manager): Dorothy Morton Opera co. in The Beggar Student 8; light house. Edwin Mayo in Pudd'nhead Wilson 10; performance excellent; good business. Clay Clement in The Old Dominion 11; fair business; performance good. The Late Mr. Early 15 to small house.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Elsie de Tourney co. in Joan of Arc 14; small business; some good scenery was displayed, but several members of co. were unfamiliar with their lines and performance was not satisfactory. Sousa's Band 17.

WAUSAU.—ALEXANDER OPERA HOUSE (P. H. Peters, acting manager): Elsie de Tourney in Joan of Arc to light business 11; co. not up to standard. John Dillon 19.=ITEM: Manager C. S. Cone, leader of the Fourth Regiment Band, is at Anniston, Ala. In his absence P. H. Peters will be acting manager.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Charles A. Gardner 13 to fair house. Mr. Gardner has lost none of his old time popularity. He has several new songs, which he renders in his own sweet, inimitable way, pleasing everyone. Yon Yonson 15. Sousa's Band 20.

LA CROSSE. THEATRE (J. Strasilipka, manager): Sutherland Comedy co. presented The Great Diamond Robbery, The Runaway Wife, A Midnight Call, Jerry the Tramp, Caste, and Stars and Stripes 7-12 to good business. Clay Clement 18.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Yon Yonson to good house 13; creditable performance; audience pleased. Bryan's Comedians opened for a week's engagement 15 to good houses in The Diamond Mystery; audience pleased.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Owen and Smiley 14; packed house; good satisfaction. Sousa's Band 18. Dildon 25.=PINE STREET OPERA HOUSE: Duncan Clark's Female Minstrels 17.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Harrison J. Wolfe in The Lost Paradise 11; large and pleased house. Mackay Opera co. opened for three nights 14 in La Mascotte to S. R. O.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Edwin Mayo in Pudd'nhead Wilson 8; large and appreciative audience. Sousa's Band to crowded house 14. Clay Clement 16.

PLATTEVILLE.—OPERA HOUSE (A. W. Loy, manager): Old Farmer Hopkins 14; gallery well filled; fair satisfaction.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Sousa's Band 16. The Lost Paradise 19. The Dawn of Freedom 24.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Yon Yonson 16. The Lost Paradise 28.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): Sousa's Band 16; large and appreciative audience. Old Farmer Hopkins 24.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Spedden Paige co. 14-16 to big business. Mackay Comic Opera co. 21-24.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Sousa's Band 17.

MERRILL.—BEARD OPERA HOUSE (Charles Quin, manager): John Dillon 18.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): Daniel Sully delighted large audiences 11, 12 in Uncle Bob and O'Brien the Contractor. Uncle Bob was first put on in this city a year ago. Since that time it has been altered and improved. Mrs. Sully and her niece accompanied the star. Pudd'nhead Wilson 15, 16. Yon Yonson 18, 19. Dorothy Morton Opera co. 21-26. Smith and Rice Comedy co. 28-31.=GRAND OPERA HOUSE (W. H. Seach, manager): Harold Nelson Stock co. closed their nine weeks' engagement 12 in Richelieu, which drew a large house. Mr. Welsh became a great favorite at this theatre. The co. left 13 for Rat Portage, Ont., to open the new opera house and play a week. From there they go on a tour of Manitoba towns, and on Dec. 15 leave for Pacific Coast. Empire Comedy co. 14-19. Sandford Dodge 21-26. Elsie De Torney 28-30. George's Minstrels 31-Dec. 2.=ITEM: Rat Portage amateurs will put on The Chimes of Normandy in December.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): The Fatal Wedding was presented in an artistic way by Daniel Ryan co. before a very large and enthusiastic audience 19. Twenty Years After and Jim the Penman will also be given by the same co. 15-17. Special mention is due Mr. Ryan and Ethel Fuller. Royal Italian Opera co. 18, 19.=GRAND OPERA HOUSE (George W. Jacobs, manager): Cummings Stock co. opened an engagement 14, presenting Trilby to crowded house. Jessie Bonstelle appeared as Trilby and made a hit. The Svengali of A. H. Stuart was excellent; supporting co. fair. Confusion 21-23. Humpty Dumpty 24-26.=GRANT'S MUSIC HALL (Grant Brothers, managers): Marks Brothers' Comedy co. 14-19 presented Ten Nights in a Bar Room, The Duke's Daughter and Little Lord Fauntleroy.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Melbourne MacDowell and Blanche Walsh opened in La Tosca 14 to a good house. Antony and Cleopatra and Fedora will follow. A Brace of Partridges 21-26.=PRINCESS THEATRE (O. B. Sheppard, manager): The Cummings stock co. in The Wages of Sin 14-19; large business. U. T. C. 21-26.=TORONTO OPERA HOUSE (Ambrose J. Small, manager). On the Wabash to large houses 14-19. The co. is a good one and deserving of large patronage. Two Little Vagrants 21-26.=MASSEY MUSIC HALL (I. E. Suckling, manager): The Massed Bands Concert 15 was a success. The soloists were Eileen Millett and Bert Harvey. Hall Caine 18. Madame Scalchi 22.=ASSOCIATION HALL: Mozart Symphony Club, assisted by Paula Biederman, 17.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): Paul Cazeneuve, supported by the Columbia Stock co., 16-19.=GAIETY THEATRE (Camille Cordalle, lessee): The Dayne and Fanshawe co. opened their third week 14 to fair business. Plays presented: The Hand of Fate, An American Beauty, and A False Life.=TARA HALL: The Frost Stock co. opened 14 for two weeks in Parnell's. Regained to a good house.=ITEM: Mrs. E. S. Curtis is visiting her son, Ned Curtis, of the Dayne-Fanshawe co.

VANCOUVER. OPERA HOUSE (Robert Jamieson, manager): South Before the War 4; fair performance to S. R. O. The Pulse of Greater New York 9; poor performance; fair house. U. T. C. 21.=CITY MUSIC HALL: Lindley co. in While Paris Sleeps 11. On to the Klondike 12. Lancashire Lass 15. The Pharisee 16. U. T. C. 17. Everybody's Friend 18. Man for Galway 19.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): At Piney Ridge 11; fair business; satisfactory performance. The Geisha 12; first-class performance; large audiences. Worthy of special

mention are Helen Royston, Minnie Ashley, H. W. Frederick, and Leonard Walker. A Trip to Coontown 21, 22. Guy Brothers' Minstrels 24. The Mandarin (local) 25, 26.

WOODSTOCK.—Opera House (Warren Totten, manager): McSorley's Twins drew biggest house of season 11 and gave satisfaction. Mozart Symphony Club 14; fair house; excellent performance. Guy Brothers' Minstrels 16; fair business and performance. Marks Brothers' Dramatic co. 21-26.

OSHAWA.—Opera House (J. W. Borsberry, manager): Loraine Hollis co. in Camille, Where Is My Wife, and Forget-Me-Not, 10-12; excellent performances; fair business. The work of Miss Hollis and Mr. Caldaron deserves warmest commendation. Dean's U. T. C. 17.

LINDSAY.—Academy of Music (Fred Burke, manager): Loraine-Hollis co. in Camille, Where's My Wife, and Forget-Me-Not 7-9; co. deserved better patronage. A Trip to Coontown 14. Jessie Alexander 22. Darktown Swells 24-26. The Victorian Cross 30.

YARMOUTH.—Royal Opera House (J. D. Medcalfe, manager): Robinson Opera co. 7-12 presented Said Pasha, The Chimes of Normandy, Olivette, Robert Macaire, Fra Diavolo, Girofle-Girofla, H. M. S. Pinafore, and The Queen's Lace Handkerchief; attendance fair 7; light rest week.

BARRIE.—Grand Opera House (John Powell, manager): Maud Henderson co. 8-10 did not fill nor notify. A Trip to Coontown 16. The Victorian Cross Dec. 12.==King's Music Hall (N. W. E. King, manager): Dark.

ST. CATHARINES.—Grand Opera House (Charles H. Willson, manager): When London Sleeps 3; fair and pleased audience; stormy night. A Trip to Coontown 18 to large audience. Scalchi Concert co. 21.

CHATHAM.—Grand Opera House (R. A. McVean, manager): Guy Brothers' Minstrels 9; capital co.; good business. A Trip to Coontown 25.

ST. JOHN.—Opera House (A. O. Skinner, manager): Robinson Comic Opera co. opened for a week 14 in Said Pasha to a full house; good performance.

BELLEVILLE.—Carman Opera House (Fred Adams, manager): A Trip to Coontown 10; good performance and business. Darktown Swells 17-19.

KINGSTON.—Grand Opera House (A. Lesser, manager): Daniel R. Ryan co. 18, 19. Cummings Stock co. 23.

BERLIN.—Opera House (George O. Philip, manager): Guy Brothers' Minstrels 17.

GUELPH.—Royal Opera House (A. J. Small, manager): A Trip to Coontown 17.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day

DRAMATIC COMPANIES.

A Bachelor's Honeymoon (M. V. McLeod co.): Hudson, N. Y., Nov. 21, No. Adams, Mass., 22, New London, Conn., 23, Norwich 24, Montpelier, Vt., 26, Montreal, Can., 28-Dec. 3.

A Boy Wanted (Southern: Blaney and Vance, mgrs.): Colorado Springs, Col., Nov. 21, Cripple Creek 22, Victor 23, Pueblo 24, 25, Leadville 26, Aspen 28, Grand Junction 29, Provo 30, Reno, Nev., Dec. 2, Auburn, Cal., 3, San Francisco 4-11.

A Boy Wanted (Western): Omaha, Neb., Nov. 20-23, Des Moines, Ia., 24-26.

A Brace of Partridges: Toronto, Can., Nov. 21-26.

A Breezy Time (Eastern: Fred E. LeComte, mgr.): Ada, O., Nov. 21, St. Mary's 22, Delphos 23, Findlay 21, Bryan 25, Kendalville, Ind., 26.

A Breezy Time (Southern; Fitz and Webster, props. and mgrs.): Monette, Kan., Nov. 21, Rogers, Ark., 22, Fayetteville 23, Ft. Smith 24, Van Buren 26.

A Bunch of Keys (Gus Bothner, mgr.): Taylor, Tex., Nov. 21, Smithville 22, San Marcos 23, Austin 24, Brenham 25, Galveston 27, Houston 28, Columbus 29, San Antonio 30, El Paso Dec. 2, San Bernardino, Cal., 5, Riverside 6, San Diego 7, Los Angeles 8-10.

A Celestial Maiden (J. T. Spickett, mgr.): Santa Ana, Cal., Nov. 21-27.

A Contented Woman: St. Paul, Minn., Nov. 21-26.

A Country Merchant (Charles Cowles): Stafford Springs, Conn., Nov. 21, Palmer, Mass., 22, Spencer 23, Riverpoint 24, Franklin 26.

A Dangerous Maid: New York city Nov. 14—indefinite.

A Day and a Night: Worcester, Mass., Nov. 21, 22, Springfield 23, Hartford, Conn., 24, 25, New Haven 26, Brooklyn, N. Y., 28-Dec. 3, Philadelphia, Pa., 5-10.

A Female Drummer: Milwaukee, Wis., Nov. 21-26.

A Grip of Steel: Newark, N. J., Nov. 21-26, New York city 28-Dec 10.

A Guilty Mother (Henry Myers, mgr.): Dayton, O., Nov. 21-23, Portsmouth 24, Gallipolis 25, Athens 26, Clarksburg, W. Va., 28, Grafton 29, Uniontown, Pa., Dec. 1, Greensburg 2, McKeesport 3, Youngstown, O., 7, Alliance 8, Salem 9, Akron, O., 10, Defiance 13.

A High Born Lady (Clifford and Huth): Brooklyn, N. Y., Nov. 21-26, Hartford, Conn., 28-Dec. 3, Holyoke, Mass., Dec. 1-3, Pittsburg, Pa., 5-10.

A Hired Girl (Eastern: Blaney and Vance, props.; John M. Cooke, mgr.): Wheeling, W. Va., Nov. 21, Sistersville 22, Parkersburg 23, Marietta, O., 24, Ironton 25, Portsmouth 26.

A Hired Girl (Southern): Pensacola, Fla., Nov. 21, Meridian, Miss., 22, Birmingham, Ala., 24, Atlanta, Ga., 25, 26, Memphis, Tenn., 28, 29, Greenville, Miss., 30, Jackson Dec. 1, Natchez 2, Baton Rouge, La., 3, Lake Charles 4, Houston, Tex., 5, Galveston 6, Narasota 7, Brenham 8, San Marcos 9, San Antonio 10, 11.

A HOT OLD TIME (The Rays): Philadelphia, Pa., Nov. 21-26, Baltimore, Md., 28-Dec. 3, Washington, D. C., 5-10.

A Jolly Lot: Bucyrus, O., Nov. 24, Galion 25, Crestline 26, Shelby 28, Greenwich 29.

A Milk White Flag (Thos. W. Ryley, mgr.): Augusta, Ga., Nov. 21, Macon 22, Atlanta 23, 24, Montgomery, Ala., 25, Mobile 26, New Orleans, La., 27-30.

A Misfit Marriage: Troy, N. Y., Nov. 23, Springfield, Mass., 24, Albany, N. Y., 25, 26, Boston, Mass., Dec. 5-10.

A Parlor Match (W. M. Gray, mgr.): Topeka, Kan., Nov. 21, St. Joseph, Mo., 22, Lincoln, Neb., 23, Omaha 24-26, Denver, Col., 28-Dec. 3, Center City 4, Colorado Springs 5, Cripple Creek 6, Leadville 7, Aspen 8, Salt Lake City, U., 9, 10.

A Romance of Coon Hollow (Geo. W. Gaston, mgr.): Moscow, Wash., Nov. 21, Colfax 22, Pullman 23, Spokane 24, Ellensburg 26, Victoria, B. C., 28, Nanaimo 29, Vancouver 30, New Whatcom, Wash., Dec. 1, Everett 2, Tacoma 3, Seattle 4-10.

A Runaway Girl: New York city Sept. 12—indefinite.

A Spring Chicken: Worcester, Mass., Nov. 21-26, Newark, N. J., 28-30.

A Spy of Spain (W. A. J. Foster, mgr.): Palmer, Mass., Nov. 24, Northfield 25, Greenfield 26.

A Stranger in a Strange Land (W. M. Wilkison): Hartford, Conn., Nov. 23, Northampton, Mass., 24, Worcester 25, Lowell 26, Montreal, Can., 28-Dec. 3, Guelph 5, London 6, Hamilton 7, Toronto 8-10.

A Stranger in New York: Ypsilanti, Mich., Nov. 21, Ann Arbor 22, Adrian 23, Toledo, O., 24-26, Ft. Wayne, Ind., 28, Noblesville 29, Crawfordsville 30, Danville, Dec. 1, Champaign, Ill., 2, Decatur 3.

A Stranger in New York (Harry Connors; Hoyt and McKee, mgrs.): Newark, N. J., Nov. 21-26, Harlem, N. Y., 28-30.

A Sure Cure (Harry Doel Parker, mgr.): Milwaukee, Wis., Nov. 20-26, St. Paul, Minn., 27-30.

A Texas Steer (Katie Putnam): Shreveport, La., Nov. 22, Little Rock, Ark., 23, Memphis, Tenn., 24, 25, Selma, Ala., 28, Montgomery 29, Pensacola, Fla., 30, Mobile, Ala., Dec. 1, Birmingham 2, Columbus, Ga., 3, Macon 5, Thomasville 6, St. Augustine, Fla., 7, Jacksonville 8, Columbia, S. C., 9, Charleston 10.

A Turkish Bath (Western: H. M. Blackaller, mgr.): Jefferson City, Mo., Nov. 24, Clinton 26, Kansas City 27-Dec. 3.

A Turkish Bath (Thos. J. Keogh, mgr.): Tyler, Tex., Nov. 21, Marshall 22, Shreveport, La., 23, Baton Rouge 24, Natchez, Miss., 25, 26, Donaldsonville, La., 27, Phaquamine 28, Scranton, Miss., 29, Montgomery, Ala., 30, Birmingham Dec. 1, Chattanooga, Tenn., 2, Knoxville 3, Atlanta, Ga., 5.

A Twig of Laurel (Eddie C. Bald): Albany, N. Y., Nov. 21 & 22, No. Adams, Mass., 23, Troy, N. Y., 24, Pittsfield, Mass., 25, Worcester 26, Boston, 28-Dec. 3.

Adams, Maude: Springfield, Mass., Nov. 21, Providence, R. I., 22-26.

Albion Olympic Theatre: Chicago, Ill., Nov. 21-27.

Alcazar Stock (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

An Enemy to the King (Jean H. Williams, mgr.): Jacksonville, Ill., Nov. 21, Decatur 22, Evansville, Ind., 24, Nashville, Tenn., 25, 26, Louisville, Ky., 28-30.

Arthur, Julia (A. H. Canby, mgr.): New York city Oct. 31-Dec. 31.

At Gay Coney Island (Miller and Freeman, mgrs.): San Francisco, Cal. Nov. 21-27.

At Piney Ridge: Toledo, O., Nov. 21-23.

Back on the Farm: Nashville, Tenn., Nov. 21, 22.

Baldwin-Melville (Walter S. Baldwin, mgr.): Charleston, S. C., Nov. 21-26, Montgomery, Ala., 28-Dec. 3.

Because She Loved Him So: Hartford, Conn., Nov. 21, 22.

Bell, Digby: Cedar Rapids, Ia., Nov 21, Des Moines, 25.

Bennett-Moulton (A. Earl Burgess, mgr.): New Haven, Conn., Nov. 21, 22, Bridgeport 23-26, Derby 28-30, So. Norwalk Dec. 1-3, Elizabeth, N. J., 5-10.

Bennett-Moulton (S. E. Moulton, mgr.): Salem, Mass., Nov. 21-Dec. 3, Lewiston, Me., 5-10.

Big Four Comedy: Sheldon, Ia., Nov. 21-26.

Brosnahan-Jackson Comedy (Charles G. O'Neil, mgr.): Butler, Pa., Nov. 21-26, Johnstown 28-Dec. 3.

Brown's in Town (J. J. Rosenthal, mgr.): Milwaukee, Wis., Dec. 4-10.

Bryan Comedians: Janesville, Wis., Nov. 20-26, Madison 29-Dec. 3.

Burrill Comedy (Chas. W. Burrill, mgr.): Plainfield, N. J., Nov. 21-26, Elizabeth 28-Dec. 3.

Byrne Bros.: Philadelphia, Pa., Nov. 21-26, Paterson, N. J., 28-Dec. 3.

Byron, Oliver: Hartford, Conn., Nov. 21, 22, Danbury 23, Bridgeport 24-26.

Carpenter, Frankie (Geo. K. Robinson, mgr.): Bangor, Me., Nov. 21-26, Bath 28-30.

Carroll and Kane Comedians: Morrison, Ill., Nov. 21-23, Clinton, Ia., 24-26, Rock Island 27-30.

Casey's Wife (Fred Peel, mgr.): Muncie, Ind., Nov. 21, Anderson 22, Marion 23, Terre Haute 24, Paris, Ill., 25, Champaign 26, Peoria 27, Davenport, Ia., 28, Moline, Ill., 29, Iowa City, Ia., 30, Burlington Dec. 1, Keokuk 2, Hannibal, Mo., 3, St. Louis 5-10.

Casino Theatre (Ed M. Hadley, mgr.): Fairfield, Neb., Nov. 21-26, York 28-Dec. 3, David City 5-10.

Castle Square Theatre (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

Catherine (Chas. Frohman): New York city Oct. 24-Jan. 7.

Chanfrau, Henry T. (Jess D. Burns, mgr.): Paterson, N. J., Nov. 21-23, Hoboken 24-26.

Chase-Lister Theatre: Kreba, I. T., Nov. 21-26, Guthrie, Ok., 28-Dec. 3, Shawnee 5-10.

Chattanooga (Eastern: Jay Simms, mgr.): Columbus, O., Nov. 21-23, Zanesville 24, Lancaster 25, Chillicothe 26, Cincinnati 28-Dec. 3, Wheeling, W. Va., 5-7, Canal Dover 8, Akron, O., 9, Youngstown 10.

Chattanooga (Western: W. J. Cogswell, mgr.; James H. Love, agent): Portland, Ore., Nov. 21-26, Walla Walla, Wash., 28, Pendleton, Ore., 29, Le Grand 30, Baker City Dec. 1, Boise, Id., 2, Pocatello 3, Salt Lake City, U., 5-10.

CHESTER, ALMA (O. W. Dibble, mgr.): Brockton, Mass., Nov. 21-26, Haverhill 28-Dec. 3.

Clarke, Cheston (H. Willard Storm, mgr.): Frankfort, Ind., Nov. 21, 22, Danville, Ill., 23, Champaign 24, Mattoon 25, Murphysboro 26, Paducah, Ky., 28, Cairo, Ill., 29 Jackson, Tenn., 30, Dyersburg Dec. 2, Little Rock, Ark., 5, Hot Springs 6, Pine Bluff 7, Camden 8, Clarksville, Tex., 9, Paris 10.

Clarke, Harry Corson: Boonville, Mo., Nov. 21, Lexington 22, Olathe, Kan., 23, Topeka 24, Lawrence 25, Ottawa 26, Leavenworth 27, Osage City 28, Emporia 29, Junction City 30, Salina Dec. 1, Hutchinson 2, Wichita 3.

Clement, Clay (John Henry Martin, mgr.): Marshalltown, Ia., Nov. 21, Cedar Rapids 22, Des Moines 24, Ottumwa 25, Quincy 26, Keokuk 28, Peoria, Ill., 29, Decatur 30, Cairo Dec. 1, Helena, Ark., 2, Pine Bluff 3, Ft. Smith 5, Sherman, Tex., 6, Denison 7, Dallas 8, Ft. Worth 9.

Coghlan, Charles: Quincy, Ill., Nov. 21, Burlington, Ia., 22, Decatur, 26.

Coleman Comedians: Brandon, Can., Nov. 21-26.

Columbia Theatre Stock (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.

Corse Payton Comedy (E. M. Gotthold, mgr.): Manchester, N. H., Nov. 21-Dec. 3, Nashua 5-10.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Pottsville, Pa., Nov. 21-26, Reading 28-Dec. 3, Lancaster 5-10.

Crane, Wm. H.: New York city Nov. 21—indefinite.

CUBA'S VOW (Harley Merry, mgr.): New Haven, Conn., Nov. 24-26, Yonkers, N. Y., 28, Allentown, Pa., 29, Mahanoy City 30.

Cumberland '61 (Augustus Pitou, mgr.): New York city Nov. 21-26, Pittsburg, Pa., 28-Dec. 3, Buffalo, N. Y., 5-10.

Dailey Stock: Santa Rosa, Cal., Nov. 21-26, Woodland 28-Dec. 3, Sacramento 5-10, Marysville 12-17.

Darkest Russia (Zoellner and Jepson, mgrs.) Davenport, Ia., Nov. 20, Rock Island 21, Clinton 22 Iowa City 23, Cedar Rapids, Mich., 24.

Daughters of the Poor (Davis and Keogh, mgrs.): Pittsburg, Pa., Nov. 21-26.

Dayne and Fanshawe: Quebec, Can., Nov. 7-26.

De Tourney, Elsie (American Production Co., props.): Ashland, Wis., Nov. 21, Superior 22, Duluth, Minn., 23, St. Cloud 24, Little Falls 25, Fergus Falls 26, Winnipeg, Man., 28-30.

Devil's Auction (Chas. H. Yale, mgr.): Boston, Mass., Nov. 21-26, Holyoke 28, Hartford, Conn., 29, New Britain 30, Waterbury Dec. 1, New Haven 2, Bridgeport 3, New York city 5-10.

Devil's Island (J. H. Wallick, mgr.): Jersey City, N. J., Nov. 21-26, New York city 28-Dec. 3.

Dewey's Reception (Robert Mills, mgr.): Elizabeth, N. J., Nov. 21, Easton, Pa., 24-26, Paterson, N. J., 28-30.

Dodge, Sanford: Winnipeg, Man., Nov. 21-26.

Donnelly Stock: New York city Aug. 27—indefinite.

Down in Dixie (James D. Burbridge, mgr.): Cincinnati, O., Nov. 20-26.

Down on the Farm: Portland, Me., Nov. 21-23.

Downing, Robert (John B. Shaw, mgr.): Kansas City, Mo., Nov. 27-Dec. 3.

Drew, John: New York city Sept. 26-Dec. 24.

Durkin, James: Albion, N. Y., Nov. 21-26, London, Can., Dec. 12.

Eldon Comedians: Dunkirk, Ind., Nov. 21-26, Gas City 28-Dec. 3, Alexandria 5-10.

Elroy Stock: Troy, N. Y., Nov. 21-26, Gloversville 28-Dec. 3, Glens Falls 5-10.

Empire Stock (Frohman): Boston, Mass., Nov. 21-Dec. 3.

Erwood, R. J. (Stock): Monongah, W. Va., Nov. 21-26.

Fabio Romani (Aiden Benedict, mgr.): Telluride, Col., Nov. 21, Glenwood Springs 23, Leadville 24, Salida 25, Cripple Creek 26, Victor 29, Pueblo 30, Dec. 1, Colorado Springs 2, 3, Denver 5-10.

Farley Stock (E. V. Farley, mgr.): Blue Earth City, Minn., Nov. 21-26.

Faust (Porter J. White; Richard Lambert, mgr.): Franklin, Ind., Nov. 21, Shelbyville 22, Columbus 23, Richmond 24, Greenville, O., 25, New Castle, Ind., 26, Knightstown 28, Greenfield 29, Connersville 30, Eaton, O., Dec. 1, Winchester, Ind., 2, Dunkirk 3, Hartford City 5, Montpelier 6, Decatur 7, Wabash 8, Auburn 9, Garrett 10.

FERRIS COMEDIANS (Dick Ferris, mgr.): Sioux Falls, S. Dak., Nov. 21-Dec. 3, Sioux City, Ia., 5-10.

Finnegan's Ball: Buffalo, N. Y., Nov. 21-26, Rochester 28-30, Syracuse Dec. 1-3, Troy 5-7, Albany 8-10.

Finnegan's 400: Urbana, O., Nov. 21, Springfield 22, Piqua 23, Lima 24, Delphos 25, Ft. Wayne, Ind., 26, Wabash 28, Marion 29, Logansport 30, Lafayette Dec. 1, Springfield, Ill., 2, Pana 3, Clinton 5.

Fiske, Mrs. (Charles E. Power, mgr.): Cincinnati, O., Nov. 21-26.

"1492" (Stuart, mgr.): Lawrence, Kan., Nov. 21, Emporia 22, Newton 23, Wichita 24, Hutchinson 25, Larned 26, Dodge City 28, Trinidad, Col., 29, Pueblo 30.

For Her Sake (Sam C. Miller, mgr.): Elmira, N. Y., Nov. 20-22, Wellsboro, Pa., 24, Corry 25, Titusville 26, Union City 28, Franklin 29, Conneaut 30.

French, Irving: Anamosa, Ia., Nov. 21-23, Maquoketa 24-26.

French Theatre (R. E. French): Sandon, B. C., Nov. 21-26, Kaslo 28-30, Denver Dec. 1-3, Trail 5-7, Rossland 12-17.

Frost Stock: Quebec, Can., Nov. 14-26.

Garry Owen (L. H. Frost, mgr.): Clearfield, Pa., Nov. 21, Phillipsburg 22, Tyrone 23, Connellsville 24, Brownsville 25, Greensburg 26, Moundsville, W. Va., 29, Martin's Ferry, O., 30.

Gettysburg (H. P. Acker, mgr.): Providence, R. I., Nov. 21-26.

Gibney and Hoeffler (No. 1; Jack Hoeffler, mgr.): Sandusky, O., Nov. 21-26, Salem 28-Dec. 3, E. Liverpool 5-10.

Gibney-Hoeffler (No. 2; Jack Hoeffler, mgr.): Mankato, Minn., Nov. 21—indefinite.

Gillette, Wm.: San Francisco, Cal., Nov. 21-Dec. 3.

Gillhooley's Reception (Walter J. McDonald, mgr.): Alexandria, Minn., Nov. 21, Sauk Center 22, Willmar 23, Granite Falls 24, Marshall 25, Pipestone 26, Windom 28, Mankato 29, St. Peter 30, Waseca Dec. 1, Owatonna 2, Faribault 3.

Goodwin, Nat: Chicago, Ill., Oct. 31-Nov. 26, Pittsburg, Pa., 28-Dec. 3.

Gordon, Evelyn (W. G. Collinge, mgr.): Greenville, Miss., Nov. 21-23, Grenada 24-26, Memphis, Tenn., 28-Dec 3, Jackson 5-10.

Gorman Bros. (Mr. Beane from Boston): Newport, R. I., Nov. 21, Attleboro, Mass., 22, Taunton 23, Lynn 24, Plymouth 25, Haverhill 26, Waltham 28, Woonsocket, R. I., 29, Nashua, N. H., 30, Rockland, Me., Dec. 2, Lewiston 3.

Graham, Earle (Western; C. H. Rosskam, mgr.): Sedalia, Mo., Nov. 21-26.

Greene, Joseph: Milford, Mass., Nov 21-26.

Griffith, John: Jacksonville, Ill., Nov. 21, Decatur 22, Evansville, Ind., 24, Nashville, Tenn., 25, 26.

Hackett, James K.: Philadelphia, Pa., Nov. 21-26.

Hadley-Barlow: Edmunstown, N. B., Nov. 21-26.

Harcourt, Jessie (Charles K. Harris, mgr.): Lewiston, Me., Nov. 21-26.

Harrigan, Edward, and Bob Fitzsimmons: Chicago, Ill., Nov. 14-26.

Haswin, Carl: Paterson, N. J., Nov 24-26.

Have You Seen Smith: Kansas City, Mo., Nov. 21-26, St. Louis 28-Dec. 3.

Herndon, Agnes: (Harry E. Mittenthal, mgr.) McKeesport, Pa., Nov. 21-26, Wheeling, W. Va., 28-Dec. 3, Canton, O., 5-10.

Hillman, Maud (Winthrop G. Spelling, mgr.): Schenectady, N. Y., Nov. 21-26, Newburgh 28-Dec. 3, Trenton, N. J., 5-10.

Himmelein's Ideals (John A. Himmelein, mgr.): Shamokin, Pa., Nov. 21-26.

Hogan's Alley (Gilmore and Leonard; Eugene Wellington, mgr.): Jamestown, N. Y., Nov. 21, Hornellsville 22, Lockport 23, Syracuse 24-26, Utica 28, Little Falls 29, Schenectady 30, Poughkeepsie Dec. 1, Sing Sing 2, Yonkers 3, Philadelphia, Pa., 5-10.

HOGAN'S ALLEY (Western: Gilmore and Leonard; Belcher and Hennessy, mgrs.): Los Angeles, Cal., Nov. 21-23, San Diego 24, San Bernardino 25, Riverside 26, Fresno 28, Modesto 29, Stockton 30, Oakland Dec. 1, 2, Sacramento 3, Woodland 5, Marysville 6, Chico 7, Roseburg, Ore., 9, Salem 10.

Holman, Jennie: Paris, Tex., Nov. 21-26.

Hoyt Comedy: Trenton, Mo., Nov. 21-26.

Human Hearts (W. E. Nankeville, mgr.): St. Joseph, Mo., Nov. 20, 21, Lawrence, Kan., 22, Leavenworth 23, Topeka 24, 25, Chillicothe, Mo., 26, Trenton 27, Falls City, Neb., 28, Lincoln 29, Sioux City, Ia., 30.

Irwin, May: New York city Nov. 7—indefinite.

Jack and the Beanstalk: Syracuse, N. Y., Nov. 22, 23, Rochester 24-26.

James-Kidder-Warde (Wagenhals and Kemper, mgrs.): Orleans, La., Nov. 21-26, McComb, Miss., 28, Greenville Dec. 2, Jackson, Tenn., 3, Memphis 5-7, Louisville, Ky., 8-10.

Jefferson Comedy: Pittsburg, Pa., Nov. 21-26.

John Martin's Secret (John D. Calder, mgr.): New York city Nov. 21-26, Buffalo, N. Y., 28-Dec. 3, Rochester 5-7, Syracuse 8-10.

Jolly Pathfinders (Rentfrow): Paducah, Ky., Nov. 21-26, Bowling Green 28-Dec. 3, Memphis, Tenn., 5-10.

Judson Comedians: Coudersport, Pa., Nov. 21-26.

Kelcey-Shannon (Samuel F. Kingston, mgr.): Minneapolis Minn., Nov. 21-26, Duluth 28, W. Superior, Wis., 29, Eau Claire 30, La Crosse Dec. 1, Madison 2, Rockford, Ill., 3, Janesville 5, Elgin 6, So. Bend, Ind., 7, Grand Rapids, Mich., 8, E. Saginaw 9, Bay City 10.

Kelley, Daniel A.: Chicago, Ill., Nov. 6-27.

Kennedy Players (P. R. Loveland, mgr.): Norristown, Pa., Nov. 21-26, Red Bank, N. J., 28-Dec. 3, Hudson, N. Y., 5-10.

King, Charles: Ocala, Fla., Nov. 21-26, Bradentown 28-Dec. 3.

King Dramatic (N. Appell, mgr.): Harrisburg, Pa., Nov. 21-26, Altoona 28-Dec. 3, Cumberland, Md., 5-12.

Klimt-Hearn (Sol Braunig, mgr.): Atlanta, Ga., Nov. 21-26, Pensacola, Fla., 28-Dec. 3, Birmingham, Ala., 5-12.

Knobs o' Tennessee: Wheeling, W. Va., Nov. 21-23, Columbus, O., 24-26, Urbana 28, Bellefontaine 29, Lima 30.

Leonzo Brothers (J. F. Arnold, mgr.): Raleigh, N. C., Nov. 21-26, Wilmington 28-Dec. 3.

Lewis, Dorothy (W. O. Edmunds, mgr.): Butte, Mont., Nov. 21-26.

Liliputians, The: Brooklyn, N. Y., Nov. 21-26, Baltimore, Md., 28-Dec. 3.

Little Coquette (Hattie Bernard Chase; Charles W. Chase, mgr.): Houston, Tex., Nov. 23-26.

Lyon Comedy: Burlington, Ia., Nov. 21-26.

McDOODLE'S FLATS (Rice and Barton, props.): Irwin, Pa., Nov. 21, Latrobe 22, Mt. Pleasant 23, Brownsville 24, Belle Vernon 25.

Macauley and Patton: Wheeling, W. Va., Nov. 21-26, Marietta, O., 28-Dec. 3.

McDowell, Melbourne (Ben Stern, mgr.): Buffalo, N. Y., Nov. 21-26, Washington, D. C., 28-Dec. 3.

McFadden's Row of Flats (Gus Hill, mgr.): St. Louis, Mo., Nov. 21-26.

McSorley's Twins (W. B. McCallum, prop.; A. H. Westfall, mgr.): Toledo, O., Nov. 20-26, Chicago, Ill., 27-Dec. 3.

Mack, Andrew (Charles H. Greene, mgr.): Boston, Mass., Nov. 14-26, Lynn 28, Lowell 29, 30.

Mansfield, Richard: New York city Oct. 3-Nov. 26, Harlem, N. Y., 28-Dec. 3, Chicago, Ill., 5-Jan. 7.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Portland, Me., Nov. 21, 22, Haverhill, Mass., 23, 24, Lynn 25, Lawrence 26, Biddeford, Me., 28, Togus 29, Bath 30, Lewiston Dec. 1, Bangor 2, 3, Lowell, Mass., 5, 6, Dover, N. H., 7, Exeter 8, Amesbury, Mass., 9, Manchester 10.

Marks Brothers (No. 1): Woodstock, Ont., Nov. 21-26.

Marks Brothers (No. 2): Brockville, Ont., Nov. 21-Dec. 3.

Marlowe, Julia: Cincinnati, O., Nov. 21-26, Toledo 28, 29, Dayton 30.

Mathews and Bulger (Dunne and Ryley, props.): Denver, Col., Nov. 21-26.

Maxwell Stock: Alexandria, Ind., Nov. 21-26.

Miles Ideal Stock (Frank Lee Miles, mgr.): Biddeford, Me., Nov. 21-26, Chelsea, Mass., 28-Dec. 3.

Miller and Steel: Reading, Pa., Nov. 21-26.

Miller-Blumenberg Stock: Charleston, W. Va., Nov. 21-26.

Miller, Henry: Evansville, Ind., Nov. 21, Terre Haute 22, Louisville, Ky., 24-26.

Miss Francis of Yale (Brenton Thorpe, mgr.): Fairfield, Ia., Nov. 21, Monmouth, Ill., 22, Jacksonville 23, Macon, Mo., 24, Mexico 25, Columbia 26, Moberly 28, Carrollton 29, Chillicothe 30.

Modjeska: Lockport, N. Y., Nov. 21, Rochester 22, Albany 23, 24, Utica 25, Ithaca 26, Binghamton 28, Elmira 29, Wilkes-Barre, Pa., 30.

Money to Burn: Mason City, Ia., Nov. 21, Austin, Minn., 22, Albert Lea 23, St. Peter's 25, Wauseka 26, Owatonna 28, Faribault 29, Rochester 30, La Crosse, Wis., Dec. 1, Winona 2, Red Wing 3.

Morrison, Lewis: Charleston, S. C., Nov. 21, Savannah, Ga., 22, Waycross 23, Jacksonville, Fla., 24, Abany, Ga., 25, Macon 26, Atlanta 28, 29, Athens 30.

Muldoon's Picnic (Yank Newell; Frank A. Small, mgr.): Evansville, Ind., Nov. 20, Mt. Vernon 21, Louisiana, Mo., 22, Quincy, Ill., 23, Burlington, Ia., 24, Keithsburg, Ill., 25, Moline 26, Princeton 28, Lewistown 29, Beardstown 30, Macomb Dec. 1, Bushnell 2, Canton 3.

Murphy, Joseph (Charles W. Daniels, mgr.): Chicago, Ill., Nov. 21-26.

Murphy, Tim (The Carpetbagger): Quincy, Ill., Nov. 24.

MURRAY AND MACK (Finnegan's Ball; Joe W. Spear, mgr.): Riverside, Cal., Nov. 21, Santa Ana 22, San Diego 23, 24, Riverside 25, San Bernadino 26, Tucson 28, El Paso, Tex., 29-30, Silver City, N. M., Dec 1.

Murray Comedy: Circleville, O., Nov. 21-26, Richmond, Ind., 28-30.

Myers-Leybourne (Will H. Myers, mgr.): New Castle, Pa., Nov. 21-26, Jamestown, N. Y., 28-Dec. 3, Olean 5-10.

My Friend from India (Harry B. Earle, mgr.): Wilmington, N. C., Nov. 21, Richmond, Va., 22, Newport News 23, Norfolk 24, Danville 25, Asheville 26, Knoxville, Tenn., 28, Chattanooga 29.

My Friend from India (Walter Perkins): Des Moines, Ia., Nov. 21, 22, Keokuk 24, Burlington 25, Cedar Falls 28, Independence 30, Decorah Dec. 1, Albert Lea, Minn., 2, Red Wing 5, St. Cloud 6, Little Falls 7, Stillwater 8, Duluth 9, W. Superior, Wis., 10.

Myrkle and Harder (Joe G. Glasgow, mgr.): Greensboro, N. C., Nov. 21-26, Charlotte 28-Dec 3.

My Sweetheart: Albany, N. Y., Nov. 21-23, No. Adams, Mass., 24, Hartford, Conn., 25, 26, Pawtucket, R. I., 28-30, Woonsocket Dec. 1-3, Portland, Me., 5-7, Clinton, Mass., 8, Westfield 9, 10.

National Theatre: Oconto, Wis. Nov. 21-26.

Natural Gas: Zanesville, O., Nov. 23.

NEILL STOCK: Cincinnati, O., Sept. 25—indefinite.

Nelson, Harold (Joseph Roberts, mgr.): Winnipeg, Man., Oct. 24—indefinite.

Nethersole, Olga: Cleveland, O., Nov. 21-26, Philadelphia, Pa., 28-Dec. 3.

New England Stock (Dave H. Woods, mgr.): Erie, Pa., Nov. 21-26, Bradford 28-Dec. 3, Corning, N. Y., 5-10.

NEXT DOOR (Royer Bros.; J. H. Arthur, mgr.): Pottstown, Pa., Nov. 21, West Chester 22, Wilmington, Del., 23, Chester, Pa., 24, Lancaster 25, York 26, Lebanon 28, Harrisburg 29, 30, Hagerstown, Md., Dec. 1, Cumberland 2, Mt. Pleasant, Pa., 3, Greensburg 5, Altoona 6, Tyrone 7.

Nugent Stock: Williamsport, Pa., Nov. 21-26, Reading 28-Dec. 3.

O'Hooligan's Wedding: Washington, Ia., Nov. 21, Ottumwa 22, Oskaloosa 23, Marshalltown 24, Cedar Rapids 25, 26, Waterloo 28, Webster City 29, Ft. Dodge 30.

Olcott, Chauncey: Brooklyn, N. Y., Nov. 14-26, Jersey City, N. J., 28-30.

Old Farmer Hopkins (Frank S. Davidson, mgr.): Neillsville, Wis., Nov. 22, Augusta 23.

On and Off: New York city Oct. 17—indefinite.

On Land and Sea: Baltimore, Md., Nov. 21-26.

On the Suwanee River: Detroit, Mich., 20-27.

ON THE WABASH (Edward C. White, mgr.): Rochester, N. Y., Nov. 21-23, Utica 24, Gloversville 25, Brooklyn 28-Dec. 3.

O'Neill, James: Baltimore, Md., Nov. 21-26, Pittsburg, Pa., 28-Dec 3.

Ott Bros.: Nashville, Tenn., Nov. 21.

Ott, Joe: Bridgeport, Conn., Nov 21-23, Middletown 24, Holyoke, Mass. 25.

Parker-Houghton Stock (Martin Parker, mgr.): Rome, N. Y., Nov. 21-26, Auburn 28-Dec. 3.

Payton, Senter: New Albany, Ind., Nov. 21-26.

Peruchi-Belden: Suffolk, Va., Nov. 20-25, Winston, N. C., 28-Dec. 3, Danville, Va., 5-10.

Pitman Comedy (Charles A. Taylor, mgr.): No. Adams, Mass., Nov. 21-26.

Potts, Jack: Kirksville, Mo., Nov. 21-26, Macon 28-Dec. 5.

Pudd'nhead Wilson (Edw. F. Mayo): Billings, Mont., Nov. 21, Livingston 22, Bozeman 23, Butte 24-26, Anaconda 28, Helena 29, Missoula 30, Spokane Falls, Wash., Dec. 2, 3.

Putnam, Katie: Galveston, Tex., Nov. 20, Shreveport, La., 21, Pine Bluff, Ark., 22, Little Rock 23, Memphis, Tenn., 24, Jackson, Miss., 25, Meridian 26, Selma, Ala., 28, Montgomery 29, Pensacola, Fla., 30.

Reed, Roland (E. B. Jack, mgr.): Indianapolis, Ind., Nov. 21, 22, Toledo, O., 23, 24, Columbus 25, 26, Detroit, Mich., 28-30.

Rehan, Ada: New York city Nov. 16—indefinite.

Reiss, Nat: Anniston, Ala., Nov. 21-26.

Remember the Maine (Eastern; John Whitely, mgr.): Ashland, Pa., Nov 21, Mahanoy 22, Allentown 24, Reading 25, Lebanon 26, Harrisburg 28, Lancaster 29, Elizabeth, N. J., 30, Hoboken Dec. 1-3, Middletown, N. Y., 5, Kingston 6, Yonkers 7, Paterson, N. J., 8-10.

Remember the Maine (Western; Charles H. Haystead, mgr.): Waco, Tex., Nov. 21, Corsicana 22, Greenville 23, Dallas 24, 25, Ft. Worth 26, Gainesville 28, Sherman 29, Denison 30, Paris Dec. 1, Marshall 2, Arkadelphia 3, Hot Springs 5, Little

THE ELECTRICIAN: Watertown, N. Y., Nov. 21, Oswego 22, Auburn 23, Geneva 24, Wellsville 25, Medina 26.

THE EVIL EYE (Sidney R. Ellis, mgr.): Kansas City, Mo., Nov. 21-26, St. Louis 28-Dec. 3, Cincinnati, O., 5-10.

THE FINISH OF MR. FRESH: Boston, Mass., Nov. 21-26.

THE FRENCH MAID (Evans and Mann, mgrs.): Boston, Mass., Oct. 3-Nov. 26.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Muskogee, Ind. T., Nov. 21, Vinita 22, Parsons, Kan., 23, Pittsburg 24, Wier City 25, Joplin, Mo., 26, Galena, Kan., 27.

THE GIRL FROM FRISCO: (J. H. Davis, mgr.): Fishkill, N. Y., Nov. 22, Philmont 27, Holoke, Mass., 24-26, Albany, N. Y., 28-30.

THE GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Sioux City, Ia., Nov. 21, Nebraska City, Neb., 22, St. Joseph, Mo., 23, Lincoln, Neb., 24, Topeka, Kan., 25, Junction City 26, Denver, Col., 28-30.

THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.; Edwin Clifford, agent): So. Chicago, Ill., Nov. 20, Grand Rapids, Mich., 21-26, Detroit 28-Dec. 3, Toledo, O., 5-7, Findlay 8, Fostoria 9, Sandusky 10.

THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Sacramento, Cal., Nov. 21-23, Vallejo 24, Santa Rosa 25, Santa Cruz 28, San José 29, Stockton 30, Fresno Dec. 1, Ventura 2, Santa Barbara 3, Los Angeles 5-10.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Allentown, Pa., Nov. 21, Lancaster 22, Trenton, N. J., 23, Wilmington, Del., 24, Norfolk, Va., 25, 26, Richmond 28, 29, Lynchburg 30, Roanoke Dec. 1, Knoxville, Tenn., 2, Chattanooga 3, Atlanta, Ga., 5, 6, Augusta 7, Charleston, S. C., 8, Savannah 9, 10.

THE HEART OF THE KLONDYKE (Davis and Keogh, mgrs.): Grand Rapids, Mich., Nov. 28-30, Toledo, O., Dec. 1-3, Detroit, Mich., 4-10.

THE IVY LEAF (W. H. Powers; Owen Ferree, mgr.): Le Roy, N. Y., Nov. 21, Canandaigua 22, Waterloo 23, Watertown 24, Wellsville 25, Utica 26, Elmira 28-30, Binghamton Dec. 1-3, Oneonta 5, Cooperstown 6, Troy 8-10.

THE LOST PARADISE (Harrison J. Wolfe, mgr.): Waukesha, Wis., Nov. 21, Racine 22, Belvidere, Ill., 23, Zanesville, Wis., 24, Sheboygan 25, Appleton 26, Stevens Point 28, Ashland 29, Duluth, Minn., 30, W. Superior, Wis., Dec. 1, Stillwater, Minn., 2, Mankato 3, Mason City, Ia., 5, Marshalltown 6, Cedar Rapids 7, Ottumwa 8, Des Moines 9, 10.

THE MAINE AVENGED: Albany, N. Y., Nov. 24-26.

THE MAN FROM MEXICO (Willie Collier): Kansas City, Mo., Nov. 20-26, Topeka, Kan., 28, St. Joseph, Mo., 29, Lincoln, Neb., 30, Omaha Dec. 1-3, Denver, Col., 5-10.

THE MISSOURI GIRL: La Mar, Mo., Nov. 21, Clinton 22, Nevada 23, Butler 25, Harrisonville 26, Odessa 28, Sweet Springs 29, Sedalia 30, California Dec. 2, Jefferson City 3, Belleville, Ill., 5, 6, Du Quoin 8, Mt. Carmel 9, Vincennes, Ind., 10.

THE MOUNTAIN HERO (Henry Meinotte, mgr.): Binghamton, N. Y., Nov. 21-23, Susquehanna, Pa., 24, Campbell, N. Y., 25, Attica 26.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Harlem, N. Y., Nov. 21-26, Elizabeth, N. J., 28, Trenton 29, Easton, Pa., 30, Allentown Dec. 1, Lancaster 2, Pottsville 3, Lebanon 5, Carlisle 6, Harrisburg 7, Wilkes-Barre 8, Scranton 9, Binghamton, N. Y., 10.

THE PAY TRAIN (Halford and Allen, props.): Louisana, Mo., Nov. 23, Hannibal 24, Galesburg 26, Chicago, Ill., 27-Dec. 3.

THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): Detroit, Mich., Nov. 21-26, Saginaw 28, Bay City 29, Port Huron 30.

THE PULSE OF GREATER NEW YORK (Forrest and Lang, mgrs.): Keokuk, Ia., Nov. 22, Ft. Madison 23, Ottumwa 24, Washington 25, Iowa City 26, Cedar Rapids 28, Marengo 29, Belle Plaine 30, Vinton Dec. 1, Anamosa 2, Moquoketa 3, Manchester 5, Independence 6, Waterloo 7, Charles City 8, Mason City 9.

THE REAL WIDOW BROWN (Eastern; A. Q. Scammon, mgr.): Taunton, Mass., Nov. 21, So. Framingham 22, Pepperell 23, Fitchburg 24, Gardner 25, Keene, N. H., 26, Athol, Mass., 28, Shelburne Falls 29, Amherst 30, Holyoke Dec. 1, Westfield 2, Stafford Springs, Conn., 3, Palmer, Mass., 5, Spencer 6, Waltham 7, Lowell 8-10.

THE REAL WIDOW BROWN (Western; A. Q. Scammon, mgr.): Longview, Tex., Nov. 21, Mena, Ark., 22, Ft. Smith 23, Springfield, Mo., 24, Carthage 25, Pittsburg 26, Joplin 27, Parsons 28, Ft. Scott 29.

THE RED, WHITE AND BLUE: Washington, D. C., Nov. 21-26, Brooklyn, N. Y., 28-Dec. 3.

THE SECRET ENEMY: Fall River, Mass., Nov. 24.

THE SIGNAL OF LIBERTY (Jossey and Marvin, props.): Las Vegas, N. M., Nov. 23, Raton 24, Trinidad, Col., 25, Colorado Springs 26, Denver Dec. 5-10.

THE SIGN OF THE CROSS (Sanger and Frohman, mgrs.): Philadelphia, Pa., Nov. 14-26, Providence, R. I., 28-Dec. 3.

THE SLEEPING CITY (A. Q. Scammon, mgr.): Pawtucket, R. I., Nov. 21-23, Newport 24-26, Providence 28-Dec. 3.

THE SPAN OF LIFE: San Francisco, Cal., Oct. 23—indefinite.

THE STRANGE ADVENTURES OF MISS BROWN: Ft. Worth, Tex., Nov. 21, 22, Sherman 23, Gainesville 24, Denham 25, Denison 26, 27, Paris 28, Greenville 29, Tyler 30, Marshal Dec. 11.

THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Lancaster, Pa., Nov. 21, Carlisle 22, Lewiston 23, Altoona 24, Johnstown 25, Connellsville 26, Wheeling, W. Va., 28, Steubenville, O., 29, New Philadelphia 30, Newark Dec. 1, Mansfield 2, Lima 3, Ft. Wayne, Ind., 5, Marion 6, Kokomo 7, Muncie 8, Anderson 9, Frankfort 10.

THE TARRYTOWN WIDOW: Willimantic, Conn., Nov. 21, Meriden 22, Bristol 23, Waterbury 24, Winsted 25, So. Norwalk 26, Wallingford 28, Palmer, Mass., 29, Ware 30, Gardner Dec. 1, Holyoke 3.

THE TREE OF KNOWLEDGE (Daniel Frohman, mgr.): Philadelphia, Pa., Nov. 21-Dec. 3.

THE TURTLE: New York city Sept. 24—indefinite.

THE VILLAGE POSTMASTER: New York city Nov. 21-26.

THE WHEEL OF FORTUNE: Paterson, N. J., Nov. 21-26.

THE WHITE HEATHER (Charles Frohman, mgr.): Portland, Me., Nov. 23-26.

THE WHITE SLAVE (Robb Campbell, mgr.): Chicago, Ill., Nov. 14-Dec. 3, Peoria 4-10.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Torrington, Conn., Nov. 21, Winsted 22, Thomaston 23, Pittsfield, Mass., 24.

THURSTON COMEDY: Lincoln, Neb., Nov. 23, 24, Nebraska City 28, 29.

TOOLE, J. E.: Corning, N. Y., Nov. 21-23, Cortland 24, Waverly 25, 26.

TUCKER, LILIAN: Pensacola, Fla., Nov. 14-20.

TURNER STOCK: Toledo, O.—indefinite.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Toronto, Can., Nov. 21-26, Hamilton 28, St. Thomas 29, London 30, Grand Rapids, Mich., Dec. 1-3.

TWO MARRIED MEN: Astoria, Ore., Nov. 21, Vancouver, B. C., 22, Olympia, Wash., 23, Tacoma 24, 25, Everett 26, Seattle 27-Dec. 3.

UNCLE JOSHUA AND THAT FUNNY KID (Edward F. Evans, mgr.): Easton, Pa., Nov. 21-23, Elmira, N. Y., 24-26, Binghamton 28-30.

UNCLE JOSH SPRUCEBY: Cedar Falls, Ia., Nov. 21, Sumner 22, New Hampton 23, Sioux City 24.

UNCLE TOM'S CABIN (Al. W. Martin): Bellport, Pa., Nov. 21, Lockhaven 22, Williamsport 23, 24, Ashland 25, Mahanoy City 26, Shamokin 28, Lewisburg 29, Danville 30.

UNCLE TOM'S CABIN (Stetson, Western): Ottawa, Ill., Nov. 22, La Salle 23, Bloomington 24, Delevan 25, Peoria 26, Canton 28, Lincoln 29, Springfield 30, Decatur Dec. 1, Mattoon 2, Evansville, Ind., 3.

UNCLE TOM'S CABIN (Davis and Busby, mgrs.) Provo, U., Nov. 21.

UNDER SEALED ORDERS: Chicago, Ill., Nov. 21-26.

UNDER THE DOME (Lincoln J. Carter, prop.; Frederic Kimball, mgr.): Oakland, Cal., Nov. 21-26, Sacramento 28-30, Santa Cruz Dec. 1, San José 2, Stockton 3, Madera 5, Fresno 6, Tulare 7, Bakersfield 8, Ventura 9, Santa Barbara 10.

UNDER THE DOME (Eastern; Martin Golden, mgr.): Medina, N. Y., Nov. 21, Newark 22, Penn Yan 23, Canandaigua 24, Geneva 25, Oneida 26, Syracuse 28-30, Herkimer Dec. 1, Schenectady 2, Kingston 3, Paterson, N. J., 5-7, Hoboken 8-10.

UNDER THE RED ROBE (Julius Cahn, mgr.): Toledo, O., Nov. 21, 22, Ft. Wayne, Ind., 23, Indianapolis 24-26, Louisville, Ky., 28-Dec. 4.

VANCE COMEDY (Elmer E. Vance, mgr.): Wilkes-Barre, Pa., Nov. 21-26, York 28-Dec. 3, Chester 5-10.

VAN DYKE-EATON: Evansville, Ind., Nov. 22-28, Owenburg, Ky., 29-Dec. 5, Memphis, Tenn., 6-Jan. 1.

VOLLAIR STOCK: Gorham, N. H., Nov. 21-26.

WAINWRIGHT, MARIE: New York city Nov. 21-26.

WAITE COMEDY (Wm. A. Haas, mgr.): Waterbury, Conn., Nov. 21-26, New London 28-Dec. 3, Norwich 5-10.

WAITE STOCK (Harry Yeager, mgr.): Easton, Pa., Nov. 21-26, Wilmington, Del., 28-Dec. 3, Allentown, Pa., 5-10.

WALTERS, JULE: Owatonna, Minn., Nov. 21, Rochester 22, Eau Claire, Wis., 24, Chippewa Falls 25, Stillwater, Minn., 26, Little Falls 27, St. Cloud 29, Wahpeton, N. Dak., Dec. 1, Jamestown 2, Glendive, Mont., 5, Billings 6, Livingston 7, Bozeman 8, Great Falls 9, Marysville 10.

WARD AND VOKES (E. D. Stair, mgr.): Louisville, Ky., Nov. 28-26, Cincinnati, O., 27-Dec. 3.

WARNER COMEDY (Ben R. Warner, mgr. and prop.): Beatrice, Neb., Nov. 21-26, Aurora 28-Dec. 3.

'WAY DOWN EAST: Washington, D. C., Nov. 21-26, Brooklyn, N. Y., 28-Dec. 3.

WEBSTER STOCK: Minersville, Pa., Nov. 21-26.

WEIDMANN COMEDIANS: Bryan, Tex., Nov. 21-27, Waco 28-Dec. 4, Belton 5-10.

WHAT HAPPENED TO JONES (Broadhurst Bros. props.; Len B. Sloss, mgr.): Johnstown, N. Y., Nov. 21, Cortland 22, Ithaca 23, Binghamton 24, Penn Yan 25, Corning 26, Elmira 28, Milton, Pa., 29, Carbondale 30, Wilkes-Barre Dec. 1, Scranton 2, 3.

WHAT HAPPENED TO JONES: Birmingham, Ala., Nov. 21, Selma 22, Montgomery 23, Mobile 24, Meridian, Miss., 25, Jacksonville, Fla., 26, New Orleans, La., 27-Dec. 3.

WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Buffalo, N. Y., Nov. 21-26, Boston, Mass., 28-Dec. 3, Jersey City, N. J., 5-10.

WHO IS WHO: Cleveland, O., Nov. 21-26, Toledo 28-Dec. 3.

WHYTAL, MR. and MRS. RUSS: Newburgh, N. Y., Nov. 21, Kingston 22, Ilion 23, Syracuse 24-26, Rochester 28-30, Geneva Dec. 1, Auburn 2, Corning 3, Binghamton 5, Ithaca 6, Rome 7, Utica 8, Herkimer 9, Amsterdam 10.

WILLIAMS COMEDY: Owensboro, Ky., Nov. 21-26.

WILSON, FREDERICK H. (M. R. Williams, mgr.): Ashtabula, O., Nov. 21-26.

WILSON, GEO. W.: New Bedford, Mass., Nov. 21-26.

WILSON THEATRE: Bradford, Pa., Nov. 21-26.

WOODWARD THEATRE: St. Paul, Minn., Nov. 21-26.

WOODWARD-WARREN: Chattanooga, Tenn., Nov. 21-26.

WORLD GARNELLA AND MACK (Town Topics): Norfolk, W. Va., Nov. 21, 22, Richmond 24, Wilmington, Del., 25, Trenton, N. J., 26, Philadelphia, Pa., 28-Dec. 3.

YON YONSON (Thall and Kennedy, mgrs.): Grafton, N. D., Nov. 21, Grand Forks 22, Crookston 23, Fargo 24, Jamestown 25, Bismarck 26, Bozeman, Mont., 28, Great Falls 29, Helena 30, Butte Dec. 1-3, Anaconda 4, Missoula 5, Wallace 6, Spokane, Wash., 7, 8.

YANKEE DOODLE DANDY (Lederer & McLellan, mgrs.): Philadelphia, Pa., Nov. 13-30.

ZELLE DAVENPORT STOCK: Conneaut, O., Nov 21—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Topeka, Kan., Nov. 22, 23.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Goshen, Ind., Nov. 21, Logansport 22, La Fayette 23, Indianapolis 24-26, Louisville, Ky., 28-Dec. 3, Chicago, Ill., 5-17.

BOSTONIANS: Detroit, Mich., Nov. 21-26, Cleveland, O., 28-Dec. 3.

BOSTON LYRIC OPERA: Columbus, O., Nov. 21-23, Mansfield 24, Toledo 25-26, Greenville 28, Piqua 29, Springfield 30-Dec. 1, Chillicothe 2, 3, Circleville 5, Lancaster 6, Marion 7, Galion 8, Newark 9, 10.

CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.

DANIELS, FRANK: Chicago, Ill., Nov. 21-30.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Mt. Carmel, Pa., Nov. 21, Shenandoah 22, Hazelton 23, Carbondale 24, Norwich, N. Y., 25, Binghamton 26.

DE ANGELIS, JEFFERSON: New York city Nov. 14—indefinite.

EL CAPITAN (Harley and Rheimstrom, mgrs.): Saginaw, Mich., Nov. 21, Grand Rapids 22, Muskegon 23, Kalamazoo 24, Battle Creek 25, Coldwater 26, Detroit 27-Dec. 3, Fostoria, O., 5, Ft. Wayne, Ind., 6, Springfield, O., 7, Dayton 8, Richmond, Ind., 9, Anderson 10.

ELLIS GRAND OPERA: Philadelphia, Pa., Nov. 30—indefinite.

FOX, DELLA: Louisville, Ky., Nov. 21-23, Nashville, Tenn., 24, Evansville, Ind., 25, Terre Haute 26, St. Louis, Mo., 27-Dec. 3.

GAYEST MANHATTAN: Salt Lake City, U., Nov. 24-26, San Francisco, Cal., 28-Dec. 10.

GRAU OPERA (Frank Sanger, mgr.): Chicago, Ill., Nov. 7-26.

HOPPER, DE WOLF: Boston, Mass., Nov. 7-26, Newark, N. J., 28-Dec. 3, Harlem, N. Y., 5-10.

HOTEL TOPSY TURVY: New York city Oct. 3-Nov. 26, Boston, Mass., 28—indefinite.

KANE OPERA (Kane and McCaskey, mgrs.) Bethlehem, Pa., Nov. 24, Mauch Chunk 25, Hazleton 26, Lansford 28, Mahanoy City 29.

NEW ENGLAND OPERA (Milton Aborn, mgr.): Elmira, N. Y., Nov. 21-26, Scranton, Pa., 28-Dec. 3.

NIELSEN, ALICE: Washington, D. C., Nov. 21-26, Baltimore, Md., 28-30.

ROBINSON COMIC OPERA: St. John, N. B., Nov. 14-26, Moncton 28-Dec. 3, Charlottetown, P. E. Isl., 5-10.

ROYAL ITALIAN OPERA: Montreal, Can., Nov. 21-26.

SCALCHI OPERA (George C. Dent, mgr.): Toronto, Can., Nov. 22.

SOUTHWELL ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.

SUPERBA (Hanlon: Washington, D. C., Nov. 21-26, Baltimore, Md., 28-Dec. 3.

THE BRIDE ELECT (Klaw and Erlanger, mgrs.): Chicago, Ill., Nov. 21-30.

THE FRENCH MAID: Boston, Mass., Oct. 3—indefinite.

THE GEISHA (W. D. Truss and Co., mgrs.): Boston, Mass., Nov. 28—indefinite.

THE GIRL FROM PARIS (E. E. Rice, mgr.): Chelsea, Mass., Nov. 21, Concord 22, Portsmouth 23, Worcester 24, Concord, N. H., 25, Nashua 28, Clinton, Mass., 29, Waltham 30.

THE HIGHWAYMAN: Montreal, Can., Nov. 21-26.

THE TELEPHONE GIRL: St. Louis, Mo., Nov. 21-26, Evansville, Ind., 28, Nashville, Tenn., 29, 30.

WAITE COMIC OPERA (F. G. Harrison, mgr.): Yonkers, N. Y., Nov. 21-26, Middletown, Conn., 28-Dec. 3, New Britain 5-10.

WILBUR OPERA: Youngstown, O., Nov. 21-26, New Castle, Pa., 28-Dec. 3.

WILSON, FRANCIS: Brooklyn, N. Y., Nov. 21-26, Newark, N. J., 28-Dec. 3.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Montreal, Can., Nov. 21-26.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Paterson, N. J., Nov. 21-26, Boston, Mass., 28-Dec. 10.

BLACK CROOK (Jermon): Louisville, Ky., Nov. 21-26, Pittsburg, Pa., 28-Dec. 3.

BOHEMIAN BURLESQUERS: New York city Nov. 21-26.

BON TON BURLESQUERS: Brooklyn, N. Y., Nov. 21-26.

BOWERY BURLESQUERS (Hurtig and Seamons): Buffalo, N. Y., Nov. 21-26, New York city 28-Dec. 4.

BROADWAY BURLESQUERS (Fields and Lewis): Philadelphia, Pa., Nov. 28-Dec. 3.

BRUNS AND NINA (F. M. Jackson, mgr.): Rensselaer Falls, N. Y., Nov. 23, 24, Gouverneur 25, 26, Antwerp 28, 29, Edwards 30, Carthage Dec. 1-3, Lowville 5-7, Port Leyden 8-10.

BUTTERFLY BURLESQUERS: Chicago, Ill., Nov. 13-26, Grand Rapids, Mich., 27-Dec. 3, Brooklyn, N. Y., 5-10.

CITY SPORTS (Sheridan): Lowell, Mass., Nov. 21-23.

CITY CLUB: Jersey City, N. J., Nov. 21-26.

CON-CURERS (Weber and Fields): Boston, Mass., Nov. 21-26.

DEVERE, SAM: Cincinnati, O., Nov. 21-26.

EUROPEAN SENSATION BURLESQUERS: Louisville, Ky., Nov. 20-26, St. Louis, Mo., 27-Dec. 4.

FRENCH FOLLY (Ed F. Rush, prop.; Ben Pflaum, mgr.): Reading, Pa., Nov. 21-23, Scranton 24-26, Easton 28-30.

GAY MASQUERADERS (Gus Hill, mgr.): St. Louis, Mo., Nov. 21-26, Louisville, Ky., 28-Dec. 3, Chicago, Ill., 5-10.

GAY MORNING GLORIES (Sam A. Scribner, mgr.): Pittsburg, Pa., Nov. 21-26, Cincinnati, O., 28-Dec. 3, Louisville, Ky., 5-10.

HART, JOSEPH: New York city Nov. 21-Dec. 3.

HIGH ROLLERS: Providence, R. I., Nov. 21-26, Montreal, Can., 28-Dec. 3.

HOPKINS' TRANS-OCEANICS (Robert Fulgora, mgr.): Pittsburg, Pa., Nov. 21-26, Philadelphia 28-Dec. 3.

HOWARD, MAY: New York city Nov. 21-26.

HYDE COMEDIANS: Chicago, Ill., Nov. 14-Dec. 3.

IRWIN BROTHERS: New York city Nov. 21-26, Baltimore, Md., 28-Dec. 3.

KNICKERBOCKERS: New York city Nov. 21-26.

LITTLE LAMBS: Philadelphia, Pa., Nov. 21-26.

MERRY MAIDEN BURLESQUE (Jacobs and Lowry): Easton, Pa., Nov. 21-23, Altoona, Pa., 24-26, Indianapolis, Ind., 28-Dec. 3, St. Louis, Mo., 4-10.

METROPOLITAN BURLESQUERS: Indianapolis, Ind., Nov. 21-26.

MISS NEW YORK, JR.: Albany, N. Y., Nov. 21-23, Troy 24-26.

MOULIN ROUGE: New York city Nov. 14-26.

NEW YORK STARS (Gus Hill): Brooklyn, N. Y., Dec. 5-10.

NIGHT OWLS: Buffalo, N. Y., Nov. 21-26, Altoona, Pa., 28-30, Pittsburg Dec. 5-10.

OCTOROONS (Isham): Concord, N. H., Nov. 21, Laconia 22, Dover 23, Lawrence, Mass., 24-26, Boston 28-Dec. 3.

PARISIAN WIDOWS (Weber): Washington, D. C., Nov. 21-26, Cleveland, O., 28-Dec. 3, Chicago, Ill., 5-10.

POUSSE CAFE: Syracuse, N. Y., Nov. 21-23.

REEVES, AL.: Brooklyn, N. Y., Nov. 21-26.

REILLY AND WOOD'S (Frank D. Bryan, mgr.): Baltimore, Md., Nov. 21-26.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Boston, Mass., Nov. 21-26, Providence, R. I., 28-Dec. 3, Lowell, Mass., 5-7, Portland, Me., 8-10.

RICE AND BARTON BIG GAIETY: New York city Nov. 14-26, Bridgeport, Conn., 28-30.

ROEBER AND CRANE BROS.' VAUDEVILLES: Brooklyn, N. Y., Nov. 21-26, Wilkes-Barre, Pa., 28-30, Reading Dec. 1-3, New York city 5-10.

ROYAL BURLESQUERS (Clark Bros.): Philadelphia, Pa., Nov. 21-26.

SULLIVAN, JOHN L.: Detroit, Mich., Nov. 21-26, Bay City 28, Saginaw 29, Flint 30, Adrian Dec. 1, Elkhart, Ind., 2, Marion 3.

TAMMANY TIGERS: Cleveland, O., Nov. 21-26.

VANITY FAIR (Gus Hill, mgr.): Baltimore, Md., Nov. 21-26.

WILLETT AND THORNE FARCEURS: Brooklyn, N. Y., Nov. 21-26, Albany 28-Dec. 3, New York city 5-31.

WILLIAMS' OWN (Joe O. Ziefle, mgr.): Newark, N. J., Nov. 21-26, Brooklyn, N. Y., 28-Dec. 3, New York city 5-10.

WOOD, HAZEL (Scott Raymond): Port Jervis, N. Y., Nov. 28-Dec. 3, Elmira 5-10, Rome 12-17.

ZERO (J. T. Kees, mgr.): Troy, N. Y., Nov. 21-23, Albany 24-26, Brooklyn 28-Dec. 3.

MINSTRELS.

FIELD'S, AL. G.: Corsicana, Tex., Nov. 21, Waco 22, Dallas 23, 24, Ft. Worth 25, Tyler 26, Sherman 28, Paris 29, Texarkana, Ark., 30, Ft. Smith Dec. 1, Springfield, Mo., 2, Joplin 3, Kansas City 4-6, Topeka, Kan., 7, St. Joseph, Mo., 8, Atchison, Kan., 9, Sedalia, Mo., 10, St. Louis 11.

GUY BROS.': Brantford, Ont., Nov. 22, Dunnville 23, Hamilton 24, Batavia, N. Y., 25, Dansville 26.

HAVERLY'S: Brooklyn, N. Y., Nov. 14-26, Washington, D. C., 28-Dec. 3.

HENRY, HI: Salt Lake City, U., Nov. 21-26.

KALBFIELD & CARROLL: Clifton, Ill., Nov. 22, Farmer City 23, Urbana 24, Gibson City 25, Watseka 26.

PRIMROSE AND DOCKSTADER (J. H. Decker, mgr.): Ft. Wayne, Ind., Nov. 21, So. Bend 22, Kalamazoo, Mich., 23, Grand Rapids 24, Bay City 25, Saginaw 26, Port Huron 28, London, Ont., 29, Hamilton 30, Toronto Dec. 1-3, Montreal 5-7, Ottawa 8.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Chester, Pa., Nov. 21, Wilmington, Del., 22, Charlottesville, Va., 23, Lynchburg 24, Farmville 25, Newport News 26, Norfolk 28, Petersburg 29, Richmond 30, Danville Dec. 1.

SAN FRANCISCO: Lebanon, N. H., Nov. 21, White River, Vt., 22, Windsor 23, Bellows Falls 25, Brattleboro 26.

SCOTT, OLIVER: Murphysboro, Ill., Nov. 21, Cape Girardeau, Mo., 22, Poplar Bluff 23, Jonesboro, Ark., 24, Memphis, Tenn., 25, 26.

SPENCER'S: Orange, N. J., Nov. 21, Montclair 22, Bloomfield 23, Morristown 24, Dover 25, Summerville 26.

WASHBURN'S (I. M. Wall, mgr.): Lebanon, Pa., Nov. 21, Reading 22, 23, Chester 24, So. Bethlehem 25, Allentown 26, Coatesville 28, West Chester 29, Norristown 30, Dec. 1, Plainfield, N. J., 5.

WEST'S, WM. H. (D. W. Truss, mgr.): New Orleans, La., Nov. 20-26.

WHITNEY, JAMES H.: Lebanon, N. H., Nov. 21, White River Junc., Vt., 22, Woodstock 23.

MISCELLANEOUS.

BOONES, THE (YAKI): Rensselaer, Ind., Nov. 28, 29, Monticello 30, Dec. 1, Kankakee, Ill., 2.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Junction City, Kan., Nov. 21, Wichita 22, Wellington 23, Newton 24, Peabody 25, Emporia 26, Parsons 28, Clinton, Mo., 29, Columbia 30, Marshall, Dec. 1, Chillicothe 2, College Springs, Ia., 3, Carroll 5, Webster City 6, Mason City 7, McGregor 8, Platteville, Wis., 9, Mineral Point 10.

BOSTON LADIES' MILITARY BAND: (Allen J. Baker, mgr.). Sunbury, Pa., Nov. 28, Waverly, N. Y., 29, Cortland 30, Ithaca Dec. 1, Castile 2, Friendship 3, Cuba 5, Olean 6, Salamanca 7, Punxantawney, Pa., 9, Dubois 10.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.

CAMERON CO. (C. H. Kerr, mgr.): Elwood, Ind., Nov. 21, Alexandria 22, Anderson 23, Shelbyville 24, Franklin 25, Lebanon 26, Brazil 28, Clinton 29, Danville, Ill., 30.

CANADIAN JUBILEE SINGERS: Shelbyville, Ind., Nov. 21, Indianapolis 22-25.

CLARK, M. L.: Jonesville, Miss., Nov. 22, Friar's Point 23, McLemoe 24, Hillhouse 25, Deeson 26.

COYLE MUSEUM: Natchez, Miss., Nov. 21-26.

FLINTS, THE (Wm. Sauvage, mgr.): Rutland, Vt., Nov. 21-26, Oswego, N. Y., Dec. 5-10.

FOREPAUGH AND SELLS' CIRCUS: Durham, S. C., Nov. 22, Salem 23, Danville, Va., 24.

GRAHAMS, THE: Chicago, Ill., Nov. 14-Dec. 3.

GRIFFITH, E. C. (Hypnotist): Cleburn, Tex., Nov. 21-26, Alvercado 28-30, Corsicana Dec. 1-3, Ardmore, Ind. T., 5-10.

HERRMANNS, THE: Terre Haute, Ind., Nov. 23.

HILLYER'S WONDERS: Huntington, W. Va., Nov. 22, 23, Catlettsburg, Ky., 24, 25, Louisa 26-28, Vanceburg 29, 30, Ashland Dec. 1, 2.

HOLMES, BURTON: Hartford, Conn., Nov. 22, Portland, Me., 23, Boston, Mass., 24, Worcester 25, Boston 26, Springfield 28, Hartford, Conn., 29, Portland, Me., 30.

JONES, AUGUSTUS J.: Charleston, S. C., Nov. 21-26.

KELLAR (Dudley McDow, mgr.): Oakland, Cal., Nov. 21, 22, San José 23, Stockton 24, Sacramento 25, 26, Salt Lake City, U., 28-30.

LEES, THE (Hypnotist): Columbus, Ga., Nov. 21-26, Meridian, Miss., 28-Dec. 3.

LOUISE BREHANY COMPANY: Salt Lake City, U., Nov. 21, 22, Grand Junction, Col., 23, Aspen 24, Leadville 25, Gunnison 26, La Junta 28, Raton, N. M., 29, Trinidad, Col., 30, Las Vegas Dec. 1, Santa Fé, N. M., 2, Albuquerque 3, Socorro 5, San Marcial 6, Silver City 7, El Paso, Tex., 8, Abilene 10.

MARTINEZ (Hypnotist; G. W. Toomes, mgr.): Effingham, Ill., Nov. 21-23, Danville 24-26.

METROPOLITAN CONCERT CO. (Henry Cameron, prop. and mgr.): Goldsboro, N. C., Nov. 21, Newberne 22, Wilmington 23, Fayetteville 24, Charlotte 25, Hickory 26, Asheville 28.

ORIGINAL TENNESSEE JUBILEE SINGERS (P. R. Miller): Chicago, Ill., Nov. 22, Crystal Lake 23, Harvard 24, Belvidere 25, De Kalb 26.

PERKINS, ELI: Maysville, Ky., Dec. 5, Scottsburg, Ind., 6, Warren 7, Monroeville 8, Gardner, Ill., 9, Pulaski 10.

PHELPS CONCERT: Decorah, Ia., Nov. 21-23, Arlington 24-26, Manchester 28-30.

SMITH AND GORTON (Col. G. E. Dunbar, mgr.): Milton, Wis., Nov. 28, 29, Milwaukee 30, Dec. 1, Ripon 2-5, Omro 6, 7, Oshkosh 8, 9.

METROPOLITAN CONCERT CO. (Henry Cameron, prop. and mgr.): Goldsboro, N. C., Nov. 21, Fayetteville 24.

PERKINS, ELI: Defiance, Ia., Nov. 23, Oakland 24, Garden Grove 26.

SANTANELLI: Middlesboro, Ky., Nov. 21-26.

SEVENGALA (Hypnotist): Saratoga, N. Y., Nov. 21-26, Troy 28-Dec. 3, Albany 5-10.

SCHUMANN GRAND CONCERT (J. Saunders Gordon, mgr.): Ottawa, O., Nov. 22, Tiffin 24.

SOUSA'S BAND: Eau Claire, Wis., Nov. 14, La Crosse 15, Madison 16, Oshkosh 17, Green Bay 18, Sheboygan 19, Milwaukee, Wis., 20, Racine 21, Rockford, Ill., 22, Elgin 23, Elkhart, Ind., 24, Marion 25, Indianapolis 26, Columbus, O., 27, Portsmouth 28, Marietta 29, Cumberland, Md., 30, Baltimore Dec. 1, Philadelphia, Pa., 2-4, New York city 4.

THEATRICALS IN HAVANA.

(Special Correspondence of The Mirror.)

HAVANA, Cuba, Nov. 2, 1898.

This is a great week in theatricals in Havana. All Saints' Day, Nov. 1, is a big holiday, and a special production is put on for the entire week by all of the first-class playhouses in the city. This year the bill is Don Juan Tenerio, a play on the order of Don Quixote. The theatres here customarily charge a new admission fee for every act, but on All Saints' Day dodgers are distributed announcing that the entire performance may be witnessed for the small sum of twenty cents in Spanish silver. This is done in order that the poor as well as the rich may come; and to say they did come is putting it mildly. Five large theatres, with a capacity of at least eighteen thousand people, were all full, and numbers could not gain admission.

E. M. WATTS.

ADDITIONAL ROSTERS.

M'KEE RANKIN STOCK CO.—Horace McVicker, manager; Frank Curtis, advance agent. Nance O'Neil, Ida Banning, Mrs. Horace McVicker, Ricca Allen, Effie McVicker, Herbert Carr, William Bennett, H. A. Weaver, L. J. Plummer, Thomas Tuther, Frank Robins, John H. Browne, Louis Wood, Merville Emery, H. A. Roberts, McKee Rankin.

MOROSCO'S GRAND OPERA HOUSE STOCK CO.—Lorena Atwood, Maud Miller, Julia Blanc, Madge Daley, Lillian Elliot, Lelia Davis, Clara Terry, James M. Brophy, Landers Stevens, Max von Mitzel, Fred J. Butler, James Corrigan, Frank Cooley, Maurice Stewart, George Nicholls, William De Carr, Charles Brooks, Seth M. Hills, Norman Beardsley, Frank Noah, Frank Weber, Edward Cilsbee, Leslie Morosco. Season at Grand Opera House, San Francisco.

CHARLES KING DRAMATIC.—Charles King, J. C. Core, Fred C. Molyneaux, J. E. Randolph, W. T. Burdette, Arthur Mayhalk, Fay Carlisle, Irene Coolige, Alice M. Kellar, Marguerite Kellar, Mary Coolige, Masters Arthur and Jimmie Randolph, and Cyrene.

FINNIGAN'S 400.—James D. Flynn, manager; Frank T. Merritt, business-manager; George Florida, agent. Charles Murray, James W. Mack, Charles Barry, John Fields, Jr., Harry Buckly, Ed Kerr, Robert Murray, Robert Tipple, Charles Welles, Walter Snow, Sam Ruebenstien, Victor Leon, William Cyr, Joseph Barron, William Eggers, John Riely, Electric Quartette, Bonita Loring, Lonnie Deane, Alice Adams, Hulda Holvers, Annetta Reid, Edith Kerr, Lottie Walton, Mayme Belott, Henrietta Turner, Edith Wilshire.

EDWIN GORDON LAWRENCE CO.—Edwin Gordon Lawrence, Charles H. Montgomery, Edward N. Hoyt, Sam C. Miller, Frank Munnell, Robert M. Edwards, William Field, Steven Perley, William H. Govey, Sim Folsom, Florence Wilberham, Fannie Hoyt

TELEGRAPHIC NEWS

CHICAGO.

High Prices Fatal to Grand Opera—Changes of Bills—Hall's Observations.

(Special to The Mirror.)

CHICAGO, Nov. 21.

With somewhat better weather last week there was a gratifying increase in the business at the various theatres, though we must have a good freeze up and a cessation of the Fall rains before things will again be at the normal and a man may successfully guess whether to wear a duster or a mackintosh when he starts for the playhouse. So far as grand opera is concerned, however, I fear that we will have no more of it for some time. No impresario can afford to bring a high-class opera company to Chicago each year and play to about three houses a week. The real lovers of music here cannot support grand opera at high prices, and the so-called swells will not attend unless there is an "all-star cast." Then they do not go to hear the stars, but because they know that they will see the other swells. Manager Grau has given a splendid production of grand opera every night for two weeks at the Auditorium, and the attendance on the so-called "off nights" has been pitifully small. So far as real grand opera is concerned, this town is still a village. It will not support it. This is the last week of the season and I believe the management is heartily glad of it. To-night Nozze de Figaro was given and during the week we shall hear Martha, Die Walkure, The Huguenots, and Lucia, with a special popular bill for Thanksgiving night.

The November dinner of the Forty Club will take place next Tuesday evening at the Grand Pacific Hotel and among the guests invited are Otis Skinner, Maurice Barrymore, Wilton Lackaye, Frank Daniels, Verner Clarges, and the famous Jefferson Quartette—Thomas, Joseph, Charles, and William.

This is Nat Goodwin's fourth and farewell week at Powers' New Theatre, and he will repeat Nathan Hale five times, will devote one evening to David Garrick and The Silent System, and will give two performances of A Gilded Fool, with Gertrude Elliott as leading support. Mr. Goodwin will be followed by the Jefferson Comedy company, including Otis Skinner, Ffolliott Paget, Wilton Lackaye, and Verner Clarges, in The Rivals and Rip Van Winkle. Tom will be seen as Rip, Willie as Bob Acres, and Joe, Jr., as David.

At last the trilogy has reached the police court. Last Wednesday James G. Siegfried was brought in on a charge of disorderly conduct by Officer Jacob Wagner and I was obliged to fine him $3 and cost. Wagner testified that Siegfried had made an "improper noise and riot."

Last Thursday Mrs. Fiske made a pronounced hit at the Grand Opera House in her small tragedy, Little Italy, after which she made us forget the tears with Divorçons. She closed her engagement last Saturday evening with Tess, and last evening Frank Daniels, always popular here, convulsed a big audience with The Fool's Eye, which we had not seen here. In fact, Daniels himself has not visited Chicago in a long time, and he is sure to fill the Grand at every performance until Richard Mansfield comes Dec. 5 with Cyrano de Bergerac.

And speaking of Cyrano reminds me that we were to have him here for the first time last night at Clifford's Theatre (formerly Clifford's Gaiety). Harry Lee was to have been the Cyrano, but he did not reach here until Friday and he wanted more rehearsals, so the first production was postponed until Wednesday evening. Victory Bateman is to be the Roxane, and we are promised a fine production. It is proposed to make this house a "producer," and one of Marie Corelli's efforts will follow Cyrano.

And speaking again of Cyrano reminds me of the startling postal card I received the other day from J. W. Dietrich, dated Berwick, Pa. He wrote: "What's the matter with Roland Reed as Cyrano de B.? Know one nose." And yet they permitted that to go through the mails!

Shenandoah has been repeating its last Summer's success at McVicker's. Mr. Barrymore and Miss Hampton carry the play well and remain one week after this. Manager Litt now gives a street parade of the rough riders, Mart Heisey impersonating Colonel Roosevelt. (Regards to Bob Roberts; Frank Burbeck please write.)

The Rogers Brothers closed an engagement of two weeks in A Reign of Error at the Columbia Saturday evening, and last night came Sousa's The Bride Elect, with Albert Hart, Christie Macdonald, Hilda Clark, and Harry Luckstone.

The stock company at the Dearborn is giving The Charity Ball this week, while up at Hopkins' the stock organization is giving a revival of Rip Van Winkle.

The newspapers of Chicago cannot be blamed for the indifferent business at the opera, for the critics have loyally boomed every performance, and the excellent press work of Charles E. Frizelle, of the Auditorium, has been given generous space. If we were allotted but four operas a week, as they give you in New York, there might be an improvement in business.

Edward Harrigan and Bob Fitzsimmons finish their round of the local theatres this week at the Academy of Music, following Black Patti's Troubadour's and presenting The Mulligan Guards' Ball, while Shaft No. 2 is to be seen at the Bijou.

Joseph Murphy took The Kerry Gow and Shaun Rhue from the Alhambra to the Lincoln yesterday, following Harrigan and Fitzsimmons, and he was succeeded at the Alhambra by James W. Harkins' melodrama, Under Sealed Orders.

Phil Fisher, of New York, has leased the old Clark Street Theatre, rechristened it the Star, and opened it yesterday with A Pair of Jacks.

Bartley Campbell's White Slave opened yesterday at the Adelphi, following The Heart of the Klondike; Dan A. Kelly in After Seven Years followed Shaft No. 2 at the Court, and Hazel Kirke took the place of Our Strategists at Howard's.

Burton Holmes brought his season of illustrated lectures to a close at Central Music Hall last Saturday night and will now go East. Hall Caine lectures twice in this hall this week.

Lisette, termed "the French cycling marvel," appeared at Tattersall's to open the bicycle tournament last evening.

Brooke's Marine Band gave its usual Sunday popular concert at the Grand yesterday afternoon, the soloists being Frank P. Walton and Anton Pederson.

The Prisoner of Zenda will follow Shenandoah at McVicker's, and Bobby Gaylor will follow The White Slave at the Adelphi.

Lincoln J. Carter is in the city to arrange for the production of a new melodrama with Manager James S. Hutton, of the Hagan-Hutton circuit.

"Punch" Wheeler and George W. June are arranging to take an Uncle Tom company to Porto Rico. They will carry an ice machine and manufacture their own ice.

I wish you would tell that "Matinee Girl" of yours not to state in her column again that I have been promising my photographs to ladies. She might wreck my home.

"BIFF" HALL.

BOSTON.

Maude Adams May Play Juliet—Bills at the Hub—News Notes.

(Special to The Mirror.)

BOSTON, Nov. 21.

The Empire Theatre company opened its annual engagement at the Hollis to-night with The Conquerors. Maude Adams' eight weeks' engagement closed on Saturday. Arrangements have been completed by which Miss Adams will return at the end of the season for a brief engagement in Romeo and Juliet.

The Finish of Mr. Fresh is at the Columbia, where Robert Mantell was successful last week. An interesting feature of his stay was the work of Corona Riccardo, who came here unknown and won the warmest praise for her work.

The Grand Opera House gives it patrons a spectacle this week in the shape of Charles H. Yale's Forever Devil's Auction, which has not played here for a season or two, but which has always been a favorite.

Divorce is an old-timer revived to-night at the Castle Square, where Wash Melville joins the stock company to follow Horace Lewis and James O. Barrows. I will say more of his work next week. Lillian Lawrence, Maude Odell, Mary Sanders, and Lizzie Morgan—the Castle Square's quartette of clever women—were seen to excellent advantage.

The Two Orphans was put forth by the stock company at the Bowdoin Square, with Masie Gilroy as Louise.

De Wolf Hopper has been having a great engagement at the Tremont, but his stay in The Charlatan is limited to the present week, and then comes a return of The Geisha, with Minnie Ashley as Molly Seamore.

This is the last week of Anna Held and The French Maid at the Park. It will be followed by the special Boston production of Hotel Topsy Turvy, in which Alice Atherton, Henry E. Dixey, and David Lythgoe are featured.

James A. Herne and Shore Acres is doing as well as ever at the Boston, and the engagement will prove a great success in every way. It was a pleasant announcement that Mr. Herne made before the curtain the other night to the effect that his newest play would be produced here at the Boston.

Andrew Mack is in his last week at the Museum in The Ragged Earl, which, by the way, goes in at the New York Academy of Music Jan. 16. Because She Loved Him So will follow at the Museum.

Several of Juliet Corden's Boston friends went on to New York yesterday to hear her sing at the New York Orchestra's Concert under leadership of Emil Paur, Miss Corden has just returned from Europe.

Edward E. Rice will remain in Boston throughout the run of Hotel Topsy Turvy at the Park.

Frank M. Stammers, head usher at the Hollis for three seasons, has resigned to go with The Little Minister. He is a clever musician, and may be a musical director before long.

Blue Jeans will be revived at the Castle Square, affording Lillian Lawrence another opportunity to repeat her excellent work as June.

The Sunday *Post* made a splendid Thanksgiving feature of two pages of stories and verses by the actors and actresses now playing in this city.

Mr. and Mrs. H. C. Miner, who was a favorite here when on the stage as Annie O'Neill, were in town last week, and gave a box party at the Boston.

John J. Cantwell spoke about dramatic critics before the Playgoers' Club last week.

John J. McNally, the playwright and dramatic critic of the *Herald*, has purchased an expensive corner lot in Brookline, and will build a handsome dwelling house there.

Mrs. Erving Winslow has made a hit by her readings of Cyrano de Bergerac, and she is filling a number of engagements with it.

John B. Porter, treasurer of the Bowdoin Square, and his wife, Jeannie Harold, for many years in support of Margaret Mather, have been receiving the sympathy of their friends in the death of their son, Harold, in Philadelphia. The deceased was engaged, prior to his last sickness, in the box-office of the Broad Street Theatre, Philadelphia. He was twenty-four years of age, and had many friends in Boston.

Maude Odell, of the Castle Square, expects to spend Christmas at her home in Beaufort, S. C.

Boston's merry war about theatrical posters continues, and the police still show their inefficiency to protect property from mutilation. The theatres put out their printing, and then come the labor advocates, who post upon the sheets boycott notices urging the public not to patronize some popular playhouses.

JAY BENTON.

PHILADELPHIA.

Productions of Honorable John Grigsby and Rupert of Hentzau—News and Gossip.

(Special to The Mirror.)

PHILADELPHIA, Nov. 21.

There are two special events to attract the attention of local amusement seekers this week—namely, the first production on any stage of Sol Smith Russell's new play and the launching of James K. Hackett as a star.

Sol Smith Russell produced his new play, The Hon. John Grigsby, by Charles Klein, at the Broad Street Theatre this evening. It is an interesting play, cleverly interpreted by a good company. The period of the play is in the early forties, and the *locale* is Sangamon County, Illinois, where John Grigsby is known as "the poor man's lawyer." Fighting a forlorn hope has a fascination for Grigsby, but he finally triumphs over all his foes, political and otherwise, marries the lady of his choice, and all ends happily. E. H. Sothern follows Nov. 28 with A Colonial Girl. His engagement is for three weeks, when The Conquerors will be brought back to fill in the week before Christmas. Maud Adams, in The Little Minister, comes Dec. 26.

James K. Hackett, in the title-role of Rupert of Hentzau, is at the Chestnut Street Theatre for a two weeks' stay. The play is in four acts and six scenes. The cast includes Katharine Grey as Flavia, Arthur Hoops as Rupert, Charles R. Pope as Colonel Sept, and Mabel Amber as Rose Holf. A Day and a Night follows Dec. 5.

A large audience was at the Grand Opera House this evening to attend the initial performance of El Capitan at popular prices. It has been handsomely staged under the direction of the capable stage director, Charles H. Jones. The cast includes William Wolff, Edith Mason, Lillian Swain, Thomas H. Persse, Arthur Wooley, Bessie Fairbairn, J. J. Raffael, M. Delamotte, Ruth White, and an excellent chorus. For week of Nov. 28 Der Freischutz. Dec. 5 Isle of Champagne.

The Park Theatre Stock company, headed by Eugenia Blair and William Bramwell, are presenting Ours. The supporting company includes Charles W. Sutton, John Sutherland, Albert H. Sackett, Edwin C. Gallagher, John C. Black, George Lorning, Rachel Deane, Ella Wren, Harry E. Chase, and Robert W. Smiley. There is nothing announced for coming week, and unless the patronage improves within the next few days there will be a radical change.

The Sign of the Cross, with Charles Dalton and the London company, close their two weeks' engagement at the Chestnut Street Opera House this week. Olga Nethersole follows Nov. 28 for two weeks. Stuart Robson Dec. 12.

The Auditorium is having A Hot Old Time this evening, being unable to accommodate the masses desiring to enjoy the laughable antics of John and Emma Ray and their capital company. The play has been greatly improved since last season. The specialty people include Dolph and Susie Levino, Hayes and Healy, Fannie Mora, Genero and Bailey, Harry Dell, Sager Midgely, the Cecilia Quartette, Sophie Burnham, Katy Dahl, Bertha Johnson, William Finley, and Robert S. Cone. In order to accommodate all who wish to see A Hot Old Time four matinees will be given this week. Hopkins' Trans-Oceanic Star Specialty company for coming week. Francis Wilson's engagement of four weeks will be inaugurated here Dec. 5.

Evelyn Carter has been specially engaged for the character of Mother Holf in James K. Hackett's production of Rupert of Hentzau. She replaces Mrs. Owen Marlowe, who was obliged to resign from the company owing to the nervous shock she suffered on hearing of the sudden death of her daughter, Ethel Marlowe.

The Theatrical Mechanical Association, Philadelphia Lodge No. 3, will have their annual benefit at the Chestnut Street Theatre afternoon of Dec. 2. The attractions volunteering are the Elite Minstrels, the Southwell English Opera Troupe, Dumont's Minstrels, Walter Jones, William M. English, In Old Kentucky, and James K. Hackett's company.

Colonel Thomas C. Donaldson, lawyer, lecturer and a great friend of the theatrical profession, well known by our many prominent stars, died at his home, in this city, on Nov. 18, of Bright's disease, aged fifty-five. He leaves a valuable collection of stage relics.

At the Girard Avenue Theatre Chimmie Fadden is in the bill this week. Week of Nov. 28 One Error.

Held by the Enemy is a great card at Forepaugh's Theatre this week, George Learock and Carrie Radcliffe enacting the leading roles. Sweet Lavender for comink week.

Byrne Brothers, in Going to the Races, are at the National Theatre this week, opening to crowded house. Week of Nov. 28 In Old Kentucky. Dec. 5 Hogan's Alley.

Yankee Doodle Dandy is in its second week at the Walnut Street Theatre, and will be followed Dec. 5 by The White Heather. Dec. 26 Chauncey Olcott.

Maids to Order, with the Russell Brothers, are up at the People's Theatre, and ought to attract patronage in the Kensington district. Town Topics for coming week.

The business at the Standard Theatre has been steadily increasing. In addition to the dramatic stock company vaudeville features are now introduced between the acts, and have proved very popular. Dad's Girl, with John J. Farrell, the popular leading man, assisted by Helene Robertson, Edith Ward, Margarete Hatch, and an excellent support, is this week's attraction. The vaudeville performers include Bryant and Seville, Nelson Sisters, and Adelve Purvis Ouri. Week of Nov. 28 Land of the Midnight Sun.

Dumont's Minstrels at Eleventh Street Opera House have a change of performance. The local burlesques are The Window Dummies and Hello Girls; or, Telephone Tricks.

Sousa and his band will give three concerts at the Academy of Music Dec. 2 and 3, respectively.

The music loving and fashionable world are eagerly awaiting the inauguration of the season of grand opera at the Academy of Music on Nov. 30, with Madame Melba in Romeo and Juliette. The season includes fourteen evening and six matinee performances, from Nov. 30 to Feb. 11.

S. FERNBERGER.

WASHINGTON.

Alice Neilsen's Success—At the Other Theatres—News and Gossip.

(Special to The Mirror.)

WASHINGTON, Nov. 21.

The Alice Neilsen Opera company, in The Fortune Teller, opened to-night at the Lafayette Square to an overflowing house. The production is a magnificent one. The rendition was particularly praiseworthy. The chorus was large, strong, and effective and a genuine success marks the initial appearance of this company here. Miss Neilsen was the center of attention. Her work throughout was brilliantly effective. The excellent operatic support included the favorite Eugene Cowles, Richard Golden, Joseph Herbert, Joseph Cawthorn, Paul Nicholson, Frank Bosworth, William F. Rochester, Franklyn Wallace, Marcia Van Dresser, and Jennie Hawley. Melbourne McDowell and Blanche Walsh will follow.

'Way Down East proved a good drawing attraction to the patrons of the new National Theatre. The play was perfectly staged and conscientiously interpreted by Phoebe Davis, Odell Williams, Forrest Robinson, George Backus, Felix Haney, John Bunny, Walter M. Hodges, J. H. Davis, Bertha Tucman, Saran Stevens, Ella Hugh Wood, and Louise Galloway. Sol Smith Russell comes next

The Red, White and Blue was given to-night at the Columbia Theatre. It is a strong Cuban play and was strongly presented by a thoroughly capable company, comprising Charles Kent, David M. Murray, Stephen Wright, Raymond Hitchcock, W. S. St. Clair, John Ince, Jr., Gertrude Quinlan, Lida Mac Millan, Maude Hosford, Lottie Alter, and Hazel Kirke Clarke. Haverly's Minstrels will follow.

Superba renewed its strong popularity with a very large audience at the Academy of Music. Charles Guyer continues the inimitable Pierrot, and other clever players were Heloise Dupont, Elouina Oldcastle, Arline Athens, Eva Randolph, Ada Zell, and the Three Powers. On Land and Sea next week.

In the cast of A Tree of Knowledge last Thursday night Mrs. Owen Marlowe was succeeded by Mrs. Thomas Whiffin, Mrs. Marlowe being called to New York on account of the sudden death of her daughter, Ethel Marlowe.

The Passion Play pictures, under the local management of Ed F. Guzman, opened for an indefinite stay at the Grand Opera House to a large audience. The descriptive lecture was given by James J. Skelly, and the incidental music was delightfully sung by N. Du Shane Cloward and Blanche Yewell. Two exhibitions will be given daily, except on Thanksgiving Day, when the Harris Brothers burlesque, The Hula Girl, will be presented by The Players.

Sol Smith Russell, during his coming engagement at the new National, will present his new play, Hon. John Grigsby at the Wednesday matinee, for the benefit of the Garfield Memorial Hospital.

Charles B. Hanford was unable to appear as Ingomar, Thursday matinee, at the Columbia, being attacked with acute laryngitis. Rather than dismiss the audience, The Merchant of Venice was substituted and R. D. McLean, who recently formed a business alliance with Mr. Hanford, appeared as Shylock with great success. Mr. Hanford appeared in the evening as Damon, in Damon and Pythias. The house was filled with members of the K. of P.

Raymond Hitchcock and Gertrude Quinlan, strong favorites of the Castle Square Opera company made hits in important comedy parts in The Red, White and Blue.

Katherine Grey was here last week rehearsing for the role of Princess Flavia in Rupert of Hentzau.

The Lafayette Square soon will be equipped with passenger elevators to the balcony and gallery.

Sousa's Band will give a concert at the Lafayette Square on Dec. 1.

JOHN T. WARDE.

CINCINNATI.

Mrs. Fiske at the Pike—Other Offerings—Porkopolitan Happenings.

(Special to The Mirror.)

CINCINNATI, Nov. 21.

All the theatres have strong attractions for Thanksgiving week. The Pike presents Mrs. Fiske, who opened to-night in A Bit of Old Chelsea and Love Finds the Way. It was her first appearance in this city in these plays. The audience was large and enthusiastic. Mrs. Fiske demonstrated anew that she possesses that genius that entitles her to rank as a really great actress. Wednesday she will give Divorçons and Little Italy, and later in the week Tess of the D'Urbervilles. Splendid support was given by Frederic de Belleville, John Jack, John Craig, Mary Barker, Sydney Cowell, and others. The advance sale is unprecedented and the business will greatly exceed that of last year.

Julia Marlowe made her first appearance here for several seasons at the Grand to-night in The Countess Valeska. The Belle of New York is the underline.

Fanny Rice began her annual engagement at the Walnut yesterday afternoon in At the French Ball to excellent houses. Herspecialties were as much applauded as ever.

Heuck's has Down in Dixie, which drew good audiences at both performances yesterday.

Sunday afternoon and evening the Neill Stock company, at the Pike, appeared in The Lottery of Love, which was so successfully given last year. The same bill will be put on at the Wednesday matinee.

The Brady Stock company has Passion's Slave as its bill for the current week. Its production of Cyrano de Bergerac last week drew many people to the Star who had never been in the theatre before. Selma Herman's Roxane was commented upon favorably.

Hall Caine will give his unique entertainment, entitled "Home, Sweet Home," at the Odeon next Monday evening.

The Cincinnati School of Expression, under the direction of Jennie Mannheimer, produced at Wyoming Friday night Which is Which and Second Floor Spoopendyke. The parts were all taken by amateurs, whose work reflected great credit upon their instructor.

Joseph O'Meara, of the Brady Stock company, is the father of a boy born last week.

Townsend Walsh, the advance representative of Mrs. Fiske, was here all of last week.

WILLIAM SAMPSON.

ST. LOUIS.

Offerings at the Theatres—Local News—Howland's Gleanings.

(Special to The Mirror.)

ST. LOUIS, Nov. 21.

The Rogers Brothers opened at the Olympic last night in A Reign of Error.

The Telephone Girl made a hit at the Century Theatre last evening before a large audience.

The stock company at the Grand Opera House, which was strengthened last week by several new members, gave an artistic performance of The Senator yesterday. Darrell Vinton and Catherine Campbell did particularly fine work. The production was well staged. The vaudeville members included Arthur Dunn and Mattie Nichols, Almont and Dumont, T. Nelson Downs, Leona Lewis, and the biograph.

The Planter's Wife was given by the Imperial Stock company yesterday to good patronage. The company was well cast.

The current bill at the Columbia includes the Aerial Austins, Aimée, Milton and Dollie Nobles, Horace Goldin, Eddie Dustin, Dellaven and Maie, Mr. and Mrs. R. J. Dustan, and Batty's Bears. The attendance continues large.

Two crowded houses saw the opening performances of the new edition of McFadden's Row of Flats at Havlin's yesterday. The cast included a big array of fun makers, headed by Joe J. Sullivan and Harry Crandall.

The Standard had two crowded audiences yesterday when The Gay Masqueraders opened their engagement.

One of the hits at the Columbia last week was the song "Imogene," written by Mrs. Comfort, of this city, and sung by Maud Ramey. It was also played as a solo by Arthur Pryor, of Sousa's Band, during the Exposition.

Mrs. Charles P. Salisbury is visiting St. Louis friends.

The Derby Winner, written by Al. Spink, of this city, which was on the road for a season a couple of years ago, has started out again under Reuben Welch's management, opening at Alton, Ill., last night.

W. C. HOWLAND.

BALTIMORE.

James O'Neill, Dan Daly, and the Lyceum Stock—Other Amusements—Notes.

(Special to The Mirror.)

BALTIMORE, Nov. 21.

A large audience greeted James O'Neill in Monte Cristo at Ford's Grand Opera House this evening. Mr. O'Neill is so well and favorably known in the role of Edmond Dantes that comment is superfluous. Virginius and When Greek Meets Greek will be presented during the week. Mr. O'Neill's support is excellent, and includes Minnie Radcliffe, Edmund Breese, T. G. Lingham, Frederick Hartley, Mark Ellsworth, W. J. Dixon, Aubrey Beattie, Herbert Allison, James Edwards, Thomas Batire, H. C. Cameron, J. C. Gilbert, Robert Hallie, Joseph Hawk, Kate Fletcher, Louise Collins, and Elizabeth Baker. This is Mr. O'Neill's first appearance in our city in five years. The Liliputians next week.

Dan Daly in The Belle of New York is the attraction at the Academy of Music. Mr. Daly is as amusing as ever, and the production is well mounted. The Alice Nielsen Opera company in The Fortune Teller is the underline.

"Standing Room Only" was displayed at the Lyceum Theatre to-night. The stock company presented The Senator. The title-role was intrusted to John T. Craven. He handled it with admirable style and good judgment. Mr. Grattan was excellent as the German Count, while Scott Cooper, as Ling Ching Lee, did a first-rate piece of character work. The others members of the company were excellent. Next week The Ironmaster.

On Land and Sea is the attraction at the Holliday Street Theatre. The production is well mounted, and is presented by a very good company. It will be followed by Superba.

Sousa's Band will give a concert at Music Hall on Dec. 1.

Leopold Godowsky will give a recital at the Peabody next Friday.

HAROLD RUTLEDGE.

HARRY CORSON CLARKE'S SUCCESS.

When Harry Corson Clarke left New York city, his native place, nearly five years ago for the Western country, stopping off at Denver, Col., little did he realize that it was to be the turning point in his career. It has been said that opportunity makes the actor. Mr. Clarke embraced his and his successes followed each other rapidly, until he was acknowledged as almost unequaled in the round of character parts he essayed for two years. Salt Lake City was the next scene of his triumphs. But he was not to pause in his Westward flight until he reached the coast. San Francisco was to be his adopted home, and the press and public of that city have been his loyal friends. Two trips to Honolulu enshrined him in the hearts of the generous Hawaiian people. But the continual study and attendant rehearsals told upon his health and he decided to get a play and a congenial part, tempting Dame Fortune to make or undo him as a star. His triumphal journey on the Pacific Coast, included British Columbia, Oregon and California, thence into Texas, breaking the record in town after town, proves that his guiding planet is in the ascendant. Mr. Clarke's naturalness and versatility have given him a wide scope for his talents, and he has yet to read his first adverse criticism. One of San Francisco's brightest women writers speaks of his work in a eulogistic article in *Town Talk* that even a Booth might be proud of.

WILLIAM CALDER'S ATTRACTIONS.

John D. Calder, who is the sole representative of William Calder's interests, is booking time and making other active preparations for Mr. Calder's attractions for next season. According to his custom Mr. Calder will make an elaborate production of one of Sutton Vane's melodramas, either Beyond the Breakers or Under a Mask. John Martin's Secret, which has scored an emphatic success this season, will again go on tour, and a revival of In Sight of St. Paul's. In addition to these Mr. Calder will produce a new farce-comedy, by a well-known Californian author, entitled My Rag-Time Gal. A company that will include many well-known vaudeville artists is now being engaged for the farce. Mr. Calder has leased Central Park, San Francisco, and will equip it with a steeplechase and other outdoor attractions.

NEW YORK SCHOOL OF ACTING.

The New York School of Acting, established in 1884, is conducted on thoroughly practical lines. Its departments are under competent direction, and the aim is to equip the student for professional dramatic work without undue expenditure of time. Pupils who desire to fit themselves for the dramatic calling will be thoroughly instructed in elocution and expression; and in addition to receiving careful instruction in all the essentials of preliminary dramatic training, talented students will be given an opportunity of appearing in a number of public performances during the term.

THE STOCK COMPANIES.

News and Gossip of the Permanent Organizations in Various Cities.

The Novelty Theatre, Brooklyn under the management of Rubens and Engelman, opened last Saturday to a large house. The Lost Paradise was presented by the stock company. The playhouse is now one of the prettiest and coziest in Brooklyn. The lobby is decorated in red and gold and the interior in deep red. Over one thousand lights are used. The new drop curtain is a beautiful artistic design by Thompson and represents the finish of the great Futurity race of '98. The play was staged in a superb manner. Artists and carpenters had been at work for four weeks on the scenery, which had been built and painted specially for the production by P. D Ackerman. No expense has been spared to make the production equal, if not surpass, any of its former presentations. All the attaches of the house were neatly uniformed.

* * *

The Meffert Stock company, Louisville, produced Cyrano de Bergerac last week. Special costumes were sent from the East and scenery was painted for every act. The fourth act, representing the siege of Arras, proved to be the most realistic battle scene ever witnessed on a stage in the city. Cyrano was played by Oscar Eagle. In the humorous, self-pitying, cynical side of the role he was at his best. In the death he eclipsed any performance he had ever given here. Aside from playing the part, Mr. Eagle staged the production. Esther Lyon as Roxane acted with admirable spirit, her parting with Cyrano after confessing her love for Christian being notably well done. Alexander Gaden gave a splendid performance of Christian. C. F. Gibney made a decided hit as the cadet, and Adolph Lestina, Thomas M. Reynolds, Anna MacGregor, and Helen Desmonde were seen to advantage. Standing room only was the rule at every performance, and in response to popular demand Cyrano will continue for a second week.

* * *

At the Théâtre Français last week The Benefit of the Doubt was presented for the first time in Montreal. Kendal Weston made his debut as leading man and made a favorable impression. Charlotte Deane as Olive Allingham showed conscientious and careful study. Esther Moore did remarkably good work as Thephila Fraser. Dora Norman was welcomed after a long illness. The play enlisted the entire company. Manager Phillips has under consideration a number of important and expensive plays for the near future. For this week Infatuation is the bill.

* * *

An excellent production of Moths was given by the stock company at the Lyceum Theatre Baltimore, last week. Jennie Kennark, John Flood, Grace Mae Lamkin, Stephen Grattan, Leonora Bradley, Scott Couper, and Beth Franklyn gave notably good performances. Percy Winter's skill as a stage director again was evidenced.

Jennie Kennark, the popular leading woman of the Lyceum Theatre Stock company, won a conspicuous success in 7:20 8 week of Nov. 7.

* * *

At the Girard Avenue Theatre, Philadelphia, last week the stock company presented Brother John, with George R. Edeson in the title-role. Mr. Edeson surpassed all previous efforts and received much praise. Valerie Bergere wore some stunning gowns and gave a delightful performance. Emma Maddern as Beck and Edwin Emery as the Captain took good care of the comedy work. Gilbert Ely made a decided hit as the old farmer, and the other roles were well cast. Chimmie Fadden is underlined.

The Thanhauser-Hatch Stock company opened its season at the Academy of Music, Milwaukee, Nov. 14. The management issued a handsome inaugural circular, with portraits of the members of the company. The District Attorney was the opening bill.

Charles Dade has been engaged for heavy roles with the Salisbury Stock company.

Mrs. Samuel Charles has resigned from the Salisbury Stock company owing to ill health and is resting with relatives in St. Louis.

Maud Edna Hall and Mortimer Snow have resigned from the Grand Opera House Stock company, St. Louis, and will open in leading roles with the stock company at the St. Charles Theatre, New Orleans, Nov. 20.

* * *

George S. Probert, who scored a success in San Francisco with the Pacheco Comedy company, has been engaged for the Bastable Theatre Stock company, Syracuse. He opened as Alec Robinson in The Charity Ball, and instantly won favor as a light comedian.

J. Henry Kolker is duplicating his last season's success with the Bastable Theatre Stock company. His performance of Dick in The Charity Ball last week won general praise from the critics.

Gertrude Epstein has joined the Bastable Stock company to do child's parts.

* * *

Ernest Lamson and Henry Gwynette will withdraw from the Grand Opera House Stock company, Indianapolis, on Nov. 26.

Frederick Conger, of the Grand Opera House Stock company, celebrated his twenty first birthday Nov. 12 with a stag party after the performance.

Winona Bridges has succeeded Marie Booth in character and old woman parts in this company.

A dinner was given to Lavinia Shannon, Lillian Daly, and Marion Berg, of the Grand Opera House Stock company recently by Mrs. O'Reilly, wife of the general superintendent of the L., C. and L. R.R. Among those present were Mr. and Mrs. O'Reilly, Mr. and Mrs. Scott, Mr. Forey, and Mr. Porter, all prominent socially.

* * *

Bertha Creighton has added to the list of her successes at the Creighton Theatre, Omaha, by a most artistic performance of Claire in The Ironmaster. Both press and public pronounce her portrayal one of the best pieces of work that Miss Creighton has done. Miss Creighton will continue as leading woman with the Woodward Stock company during its engagement at the Metropolitan Theatre, Minneapolis.

* * *

The Columbia Theatre Stock company, Newark, received most enthusiastic praise from the local press for its production of The Charity Ball week of Nov. 7. Business at this theatre is very large.

Virginia Jackson, of the Columbia Theatre Stock company, sprained her ankle recently by stepping into an opening on the stage. M. Eloise Lester and Baby Steers have been signed for this company's production of Rosedale this week.

Harry Burkhardt, leading juvenile of the Columbia Theatre Stock company, Newark, scored a success last week as Dick Van Buren in The Charity Ball.

June Bridges writes to THE MIRROR to state that she has not been engaged with the Columbia Theatre Stock company.

Francesca Lincoln has been specially engaged for the Columbia Theatre Stock company, Newark.

* * *

Arthur Garrels has resigned from the Grand Opera House Stock company, Pittsburg.

Large audiences attended the East End Theatre, Pittsburg, Nov. 7-12 to witness the stock company's presentation of May Blossom. The production scored another success for this fine organization and its excellent stage-manager, Bartley McCullum. Selene Johnson gave a most satisfactory portrayal of May Blossom. Walter Edwards was very successful as Steve Harlan. Jane Holly, in the small part of Millie made a distinct hit. Her versatility and artistic impersonation have made her a great favorite. Gertrude Augarde did careful work. Fin Reynolds made his appearance after an absence of several weeks and did well as Tom Blossom. Percy Cooke as Owen Hathaway and Joseph D. Woodburn as Hiram were excellent. Bartley McCullum as Uncle Bartlett, Harold Hartsell as Richard Ashcroft, Thomas W. Ross as Eph, Bert Dorris as Captain Hammond, and Florence St. Leonard as Deo completed the cast. Young Mrs. Winthrop followed, in which Louise Rial made her debut with this company. Virginius week of Nov. 21.

Beatrice Ingram, ingenue of the East End Theatre Stock company, is seriously ill with peritonitis at the Sisters' Hospital, in that city.

* * *

Ed Brown, J. K. McCurdy, Eugene Santley, and Ruby Bridges, have been engaged by A. H. Stuart for Robert Cummings' Ottawa Stock company.

* * *

Doré Davidson closed his engagement as stage director of the Third Avenue Theatre Stock Company Nov. 12.

* * *

Frederick McCloy, manager of the East End Theatre, in Pittsburg, was the first stock manager to decline to present a version of Cyrano de Bergerac until Mr. Mansfield had appeared in his city. Although Mr. McCloy's professional feeling has not been emulated by his local brethren, he none the less deserves credit for his action.

* * *

Washington Melville has joined the Castle Square Stock company, Boston, succeeding James O. Barrows.

* * *

The Brady Stock company gave the first Cincinnati performance of Cyrano de Bergerac at the Star Theatre last week and succeeded in attracting unusual attention and patronage by a capable presentation of M. Rostand's great play. A large corps of auxiliaries assisted the regular company. The production received much commendation for its elaborate mounting and for the creditable way in which it was acted. "Jack" Webster impersonated the title character and Selma Herman played Roxane.

* * *

George Lockwood, who served in Admiral Sampson's fleet during the late war, has joined the Howard Stock company in Chicago.

MR. ZANGWILL AGAIN.

The second appearance of Israel Zangwill before a New York audience occurred at the Waldorf-Astoria Gallery on Monday last, when the epigrammatic Englishman delivered his lecture on "Fiction, the Highest Form of Truth." Happily for the speaker, his audience had become sufficiently familiar with his personality at his first lecture to pay heed to the words of the second. Before, the people went to see Zangwill; on last Monday they went to hear him. The concluding sentence of the discourse may be taken as its text. It was: "The universe leads up to a good book. Man is the quintessence of the universe. A good book is the quintessence of man." Although Mr. Zangwill wearied his hearers at times with truisms he quickly repaid them by delivering an epigram or paradox. In speaking of the gentle art of novel-writing he gave many valuable bits of information. They would have been more interesting had they been less ancient. It was as though he said to the audience: "Come, I will take you into the secret corners of a great novelist's brain and you may watch the wheels go 'round." Altogether the lecture was well calculated to please those who wish to pose as true pilgrims after knowledge, yet who fain would avoid all the dreary desert wastes and stony hills that come into the genuine student's way. On Wednesday night Mr. Zangwill repeated his talk on "The Drama as a Fine Art."

ROSENTHAL'S LAST RECITAL.

Rosenthal, the famous pianist, gave the fourth and last recital of the series at Carnegie Hall last Saturday afternoon. His opening selection was a sonata by Beethoven, opus 109. This was followed by Schumann's Carnaval, three Chopin selections, Rubinstein's Andalouse and Torreador, Poldini's Valse de Ballet, and his own arrangement of Liszt's Rhapsodies Hongroises. Rosenthal is without doubt one of the most remarkable pianists that has ever appeared before a New York audience. The facility with which he plays difficult passages is most astonishing. He plays tender passages with artistic charm and exquisite grace, and when a passage calls for volume of sound his vigorous execution is most effective.

AT THE P. W. L.

The sudden illness of one of the entertainers necessitated the abandonment of the contemplated programme at the Drama Meeting of the Professional Woman's League yesterday. An impromptu meeting, of which Mrs. W. G. Jones was chairman, was held. Etta Hudgins, May Isabel Fisk, Mary Breyer, and Louise Sheldon took part. Next Monday the November Social Meeting will occur. The annual bazaar of the League will be held in the Astor Gallery of the Waldorf-Astoria Hotel next week. All sorts of pretty and useful articles will be offered for sale, and there will be many new features, including a Moorish room.

ENGLISH COMPANIES FOR THE PABST.

Mrs. Fiske's recent engagement at the Pabst Theatre in Milwaukee was so successful that Manager Leon Wachsner has decided to book other English-speaking companies of the best class there in future. Mr. Wachsner expects to visit New York early in December to arrange special bookings after the holidays. The Pabst, which is the handsomest theatre in Milwaukee, has been devoted to performances in German hitherto.

GOSSIP OF THE TOWN.

Anna Stannard, of John Martin's Secret, is ill at her rooms in the Stuart House.

The second edition of Hotel Topsy Turvy, written by Joseph Le Brandt, will be put on at the Herald Square Theatre next Monday.

During the Philadelphia engagement of John Martin's Secret Sheridan Block struck his arm against a table, sustaining a painful injury that required two weeks of surgical treatment.

Charlotte Severson returned to town last week.

Willie Collier's tour through the South has been very successful.

William Young, author of The Rajah, has written a volume of poems entitled "Wishmaker's Town," which, with an introduction by Thomas Bailey Aldrich, will be published this month by Lamson, Wolfe & Co.

Max Richter, for twenty years connected with Koster and Bial, has taken the management of the Lenox Lyceum and will run there this Winter a series of amusement enterprises. The first of these, on Thanksgiving night, will be a "Bal de Paree."

Mabel and Ethel Strickland were much liked for their work in My Friend from India at the Star Theatre last week.

In the cast of Sporting Life last evening R. A. Roberts assumed the role formerly played by Charles Walcot, who resigned to join the Lyceum company; Charles Harris took Mr. Roberts' role, and Mabel Norton replaced Marie Cahill, who has joined Augustin Daly's forces.

Regretting his enforced retirement from the stage for a time, Joseph Jefferson announces that his sons, Thomas and William Jefferson, will appear respectively as Rip Van Winkle and Bob Acres on the tour that had been booked for him.

Burr McIntosh's company, presenting A War Correspondent, closed at Jersey City Saturday night. Manager Harry Doel Parker contemplates sending the company out again in January, when he will have booked a better route. The production was too expensive for one night stands, of which Mr. McIntosh's route contained many.

Helaine Hadley, a daughter of the late Hugh McDonald, of Albany, has shown pronounced talent in several engagements since she adopted the stage a few seasons ago. She is young, accomplished, pretty and ambitious, and may be depended upon to make her mark on the stage.

Katharine Alvord, who was formerly leading support to Louis James, and whose portrayal of Lady Macbeth and other Shakespearean roles, as well as her rendition of the principal feminine characters of the old English comedies, won the approval of the dramatic critics and of cultured audiences throughout the country, is in New York for the Winter. Pending the completion of her plans for returning to the stage. Miss Alvord has been specially engaged by the New York School of Acting at 26 East Twenty-third Street, and will have charge of the departments of expression and dramatic art.

Robert Hilliard reappeared as Lord Woodstock in Sporting Life at the Academy of Music last evening. William Courtleigh, who had played the part since Mr. Hilliard's resignation some weeks ago, retired to join the Lyceum Theatre company.

W. L. Grove, formerly correspondent of THE MIRROR at New Albany, Ind., is now advance agent for Knobs o' Tennessee.

Herschel Mayall, of the Neill Stock company, will be the guest at a reception by the Cincinnati School of Expression on Dec. 6, when Mr. Mayall will deliver an address on "Equipment for a Stage Life."

Miss Mannheimer, principal of the Cincinnati School of Expression, was heard in a programme of "Shakespearean heroines" at Wyoming, Ohio, on Nov. 18, and will appear in "Favorites in Prose and Verse," a recital, at Avondale, Ohio, on Nov. 26.

Frank P. McClure is promoting the construction of a new theatre, to cost $30,000, at Albuquerque, N. M.

D. W. Truss and Company's Geisha company are rehearsing The Circus Girl and will present it during their Boston engagement.

Mr. and Mrs. Max Eugene (Amelia Summerville), removed last week to their new home at Elmhurst, L. I., where reside also Tony Pastor, John T. Kelly, Mr. and Mrs. Fred Hallen, Joseph Miron, Catherine Linyard, Louis Wesley, and Harry Kelly and family.

Arthur K. Deegan and Gracie Gray, both of A Stranger in New York, will be married at Toledo, O., Nov. 24.

Olive West will star next season in a new play written to display her talents as an emotional actress.

Walter E. Perkins in My Friend from India will open the new opera house at Decorah, Ia., on Dec. 1.

An unsuccessful English performance of The Eumenides of Æschylus was given on Nov. 15, at Carnegie Lyceum, by the Isis League of Music and Drama.

Christine Schultze and Helen Jenynge appeared last Wednesday at the American Theatre for the first time with the Castle Square Opera company.

A Greek vender was arrested last Wednesday evening for establishing a chestnut roasting outfit in front of the Manhattan Theatre and filling the playhouse with charcoal fumes.

Arthur D. Hall has brought action to recover from James H. Wallick and Vera De Noie the sum of $1,000, which he claims is due him for the play Devil's Island.

The new Oriental play which Russ Whytal is writing for Loie Fuller is to be called The Yoshiwara.

Sally Williams Riegel, the sister of Fritz Williams, and at one time a member of Daly's company, has left the stage permanently and is engaged in the millinery business.

Chauncey Olcott is to be seen before long in a new Irish play, A Romance of Athlone.

Signor Pandolfini and Max Stury arrived from Europe last week to join the Ellis Opera company.

Laura Almosnino received some flattering notices for her portrayal of Bess in A Lion's Heart at the Columbus Theatre last week.

Harry O. Lea Vell joined The Beggar Prince Opera company in Cincinnati, Nov. 14.

Della Clark, of whom the above is an excellent likeness, has achieved success in stock work. She is an actress of versatility, having appeared in a wide range of parts. Last season, while a member of the Théâtre Français Stock, Montreal, where she was a big favorite, she played among other roles those of Florence Nightingale Fletcher in Queena, Mrs. Dick Chetwyn in Young Mrs. Winthrop, the Kangaroo girl in Dr. Bill, Mrs. Allonby in A Woman of No Importance. With the Cummings company at Ottawa her special hits included Evangeline in All the Comforts of Home and Mrs. De Peyster in The Charity Ball. At the Third Avenue Theatre, this city, which terminated its season last Saturday night, she has given conscientious performances as the young soldier, Albert de Mercerf, in Monte Cristo and in several soubrette and dialect roles.

The reported closing of Eddie C. Bald's tour in A Twig of Laurel has been denied authoritatively.

Several members of the Devil's Island company have organized a club, the purpose of which is to promote sociability among its members. Meetings are held weekly and on Thanksgiving Day an elaborate dinner will be given at Jersey City after the evening performance. Dorothy Rossmore, Vera De Noie, Walter Floyd, and Joseph Edmonston are prominent members.

C. Harry Kittredge has left The Telephone Girl company and is now with George W. Monroe, playing Tom Montrose in Her Majesty the Cook.

It is doubtful if Mrs. Owen Marlowe will ever play again. She is quite prostrated by the sudden death of her daughter, Ethel Marlowe, and it is feared that her heart is seriously affected.

Jessie Mae Hall's company closed Nov. 12, after being out for five weeks under the management of J. H. Wallick.

Kindred Hearts closed on Nov. 24.

Charles E. Blaney, who has been quite ill for the past ten days, has recovered sufficiently to attend to his thriving business again.

Clara Thropp writes, in explanation of her recent trouble with M. B. Leavitt, that that manager owed her $300 on Nov. 17. "Knowing Mr. Leavitt to be in need of money," she says, "I did not demand the whole amount—only $150, enough to pay my company's board. I was about to produce The Little Hussar, and would have had to hire costumes and engage three extra people. I told Leavitt that unless he could obtain the $150 I would not continue. He told me to go out and find an 'angel.' I went out and found a train. My brother remained and my understudy played my part."

Frank Murray, who last week retired from the management of the Della Fox company, has a new version of The Three Musketeers, or The Three Guardsmen, by Stanislaus Stange, which he intends giving an early presentation. Mr. Murray has been confined to his home with malaria for several days, and contemplates a visit to the Hot Springs of Virginia.

Jennie McNulty has been awarded a verdict of $5,000 in her suit against London money lenders who had seized her property to pay debts of her deceased husband.

Mabel Eaton has succeeded Adelaide Cushman in The Village Postmaster at the Fourteenth Street Theatre.

The betrothal of Signor Tagliapietra and Margaret Townsend, of this city, has been announced. The wedding will occur in January.

Alice Pierce has met with success as Fifi in the provincial tour of The Belle of New York in England. She was offered a re-engagement by Mr. Musgrove for an indefinite period, but owing to illness in her family she will return with her mother to this country after the present tour ends in December.

Minerva Dorr, who met with an accident ten weeks ago, dislocating and tearing the ligaments of her right knee, is now convalescent. The injury necessitated the wearing of a plaster cast for a number of weeks, but it is believed that there will be no permanent injury.

Rehearsals of Zaza, in which Mrs. Leslie Carter will appear at the Garrick Theatre Jan. 9, have begun under the personal direction of David Belasco, who has adapted the play.

What Happened to Jones played New York as a one-night stand last Thursday, coming to the Lexington Avenue Opera House on that date for the benefit of the Young Ladies' Charitable Society.

The annual benefit for the Roman Catholic Orphan asylums of this city, held on Thursday at the Metropolitan Opera House, netted nearly $10,000. There were scenes from The Jolly Musketeer, Goodbye, and Sporting Life, and specialties by Tony Pastor, Alice Atherton, John W. Ransone, James Thornton, Richard Harlow, Ross and Fenton, William Devere, and Kelly and Ashby.

The buffet floor of the Casino, long in disuse, was reopened last evening.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - - NOVEMBER 26, 1898.

Largest Dramatic Circulation in the World.

WHAT DOES THIS MEAN?

NEW YORK theatrical managers last week received a notice, signed by "P. J. SCULLY, City Clerk," requesting them to attend "a public meeting" of the Law Committee of the Board of Aldermen on Friday afternoon to "consider a proposed ordinance for the better regulation of theatres and music halls." But few representatives of New York managers were present at the meeting, which was adjourned until Dec. 2. The "proposed ordinance" reads as follows:

By Councilman Sulzer:

Be it ordained by the Municipal Assembly of the City of New York as follows:

Section 1. In all theatres and music halls it shall be the duty of the proprietors or lessees thereof to erect, place and keep a rear railing not less than eight feet in height, to be constructed of wood and glass, and to run round rear of such theatres or music halls, so as to protect the patrons thereof from the danger of drafts coming from the main entrance or vestibule of such theatres or music halls, and the aisles of such theatres or music halls shall be protected by a swinging door.

Section 2. The proprietors or lessees of such theatres or music halls shall be liable to a fine of not less than $100 nor more than $1,000 for every night on which the provisions of section 1 of this ordinance are violated.

Section 3. This ordinance shall take effect thirty days after approval by his honor the Mayor.

Would this ordinance make for "the better regulation of theatres and music halls?" What do managers think of it? Will it ever become law? Could Sulzer Park, Harlem, come under its regulations? Does it consider the regulations of the Building Department of New York? Was it drafted by some lawyer in municipal employ, or by some person as ignorant of existing laws as he is of the English language? THE MIRROR pauses for a series of replies.

"JOURNALISM."

LAST TUESDAY THE MIRROR, having had the information for several days, published in dignified form the news of the death of SIBYL JOHNSTONE and an account of her career. There was nothing unusual in the sad event.

On Wednesday the New York *Times* republished the facts that appeared in THE MIRROR the day before, evidently taking the sketch printed in this paper as the basis for its article. The article in the *Times* was also dignified and fitted the happening, and was but a day late.

On Thursday two or three sensational newspapers, having missed by two days a piece of news that they thought might serve yellow journalism, came out hysterically with black type and double columns on the subject, alleging that Miss JOHNSTONE's death had been "kept secret," and that her body had been cremated "before her friends were apprised." Miss JOHNSTONE's death had not been "kept secret" and there was nothing sensational in it. Those who were entitled to know of it knew of it, as well as of the fact that the body was cremated. Is there any limit to the doings of yellow journalism in New York? Is there anything that yellow journalism can respect?

A GREAT NUMBER.

SEVERAL sections of the anniversary-Christmas number of THE MIRROR are now printing and work on the other sections is going on rapidly. Those who intend to place advertisements in the number have but a few days in which to do so, as the final forms will close in a few days.

This holiday number of THE MIRROR, befitting the season and the twentieth anniversary of this journal that the number will celebrate, without doubt will be the largest, most interesting and most valuable occasional dramatic publication ever issued. Its matter, aside from the usual Christmas features, will treat of subjects of unusual concern to the theatrical profession as well as to the general public; and its illustrations, both in number and in the names of artists, will surpass those of any holiday publication that has preceded it.

A novel feature of the number will be letters of congratulation to THE MIRROR from distinguished actors, dramatists, managers and critics in America, England, France, Germany and Italy. These letters, especially interesting as they disclose certain characteristics of their writers, stamp THE MIRROR as the leading dramatic journal of the world, and show that appreciation of it is universal. The forthcoming number will be unique, its historical value will be unusual, and altogether it will be a publication of which the American theatrical profession may feel proud.

A STRANGE token of the attitude of "society" toward the stage was afforded last week. The presence at the Horse Show of a young man formerly prominent in "society," yet of late quite unknown to that institution owing to the fact that he had married an actress to whom his family had objected—although an objection on the other side would have been quite as pertinent—was hailed by a "society reporter" who retails flapdoodle in one of the daily newspapers as something worthy of note. The reporter dwelt upon the fact that the young man appeared in "society"—*i.e.*, at the Horse Show—"without his wife," and therefore that he was "gladly welcomed." Thus it would appear that "society"—as it is known at the Horse Show—shows its dislike for persons of the theatre by welcoming with open arms a man of "society" because he has abandoned his actress wife.

THE Mayor of Jersey City, who seeks reelection, declares that he is in favor of opening the theatres of that city on Sunday. The sentiment of a majority of persons—among them a great majority of actors—would recommend this Mayor to remove to and run for office in Cripple Creek, Col., or some other town whose civilization is yet a little crude. Theatres should be closed on Sunday.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

GEORGE T. CALLANDER, Charleston, W. Va.: The title has been used for a comic opera.

EDWARD WARREN, Louisville, Ky.: Frank Marshall died at London, England, on Dec. 28, 1889.

D. L. E., Chicago, Ill.: The address of the American Dramatists' Club is 1440 Broadway, New York city.

P. S. M., Boston, Mass.: The Light that Failed was dramatized by Courtenay Thorpe from the story of Rudyard Kipling.

CHARLES W. HARDY, Buffalo, N. Y.: It was called the Royal English Circus, and opened at Chicago in the Fall of 1894.

ROBERT B. LINDSEY, Washington, D. C.: Address a letter to the actor in question care of THE MIRROR.

H. F. H., Chicago: She will be at the Grand Opera House, Terre Haute, Ind., on Thursday, Dec. 1.

H. T. CLINTON, Detroit, Mich.: The plot of the play called The Banker is partially based on Miss Braddon's novel, "Henry Dunbar."

MARTIN M. LESLIE, Wilmington, Del.: The Academy of Music, Wilmington, Del., was dedicated on May 15, 1890.

ALFRED C. JORDAN, Providence, R. I.: Write to Brentano's, Union Square, New York city. They will import the work for you if they don't happen to have it in stock.

OPERAGOER, New York city: No; Die Meistersinger was first sung in Italian in this country. The performance took place at the Metropolitan Opera House, New York city, on March 2, 1892.

H. MURDOCK, Pittsburg, Kan.: 1. Good toe dancers are not plentiful. 2. The best toe dancers use no artificial aids, but there are many who do.

SKETCH, Baltimore, Md.: The best way is to get a "trial turn." If your act suits the manager in question he will probably book you at an early date in one of the vaudeville houses he controls.

HENRY E. DEVINE, New York city: The Fourteenth Street Theatre, New York city, was originally opened on May 26, 1866. It was afterward known as the Lyceum Theatre. In 1879 it became Haverly's Fourteenth Street Theatre, and it has been known since the season of 1882-1883 as the Fourteenth Street Theatre.

PERSONAL.

KEANE.—There are few young actors with whom nature has dealt more kindly than James A. Keane, whose portrait appears above. An excellent presence is supplemented by unusual intuitive ability. Before adopting the stage Mr. Keane was well known in California as an amateur. He made his debut several years ago with the Empire Stock company, of New York city, during their Summer tour of the Pacific Coast. In the Fall of the same year he became a member of James O'Neill's company, and remained with that organization for two years, playing heavies, characters and latterly the leading juvenile roles, thus acquiring a thorough training in the romantic and classic drama. Following this engagement he identified himself with stock work, joining the James Neil company, of Cincinnati. Probably the most notable of Mr. Keane's engagements was with Kathryn Kidder, with whom he played Count de Neipperg in Madame Sans Gêne. Last season Mr. Keane starred jointly with Julia Stuart, and his performance of Rudolf in Leah at the Great Northern in Chicago called forth unusual praise from critics of that city. As a member of the Giffen Stock company at Denver during the past Summer, Mr. Keane made several hits. He has just returned from a visit to his home in San Francisco.

IRWIN.—May Irwin has declared against ticket speculators, and steps have been taken accordingly to discourage their presence at the Bijou Theatre.

ARTHUR.—Julia Arthur severely wrenched one of her legs while dueling on Nov. 15 in A Lady of Quality at Wallack's. She fainted, but, being soon restored, was able to go on with the play.

PATTI.—Adelina Patti, according to rumor from England, is soon to be married to Baron Cedarstrom, of Sweden.

YEAMANS.—Mrs. Annie Yeamans has added another to her long list of character triumphs as the "cook lady" in Why Smith Left Home.

HOUGHTON.—The Reverend Dr. George C. Houghton conducted, last Friday, at the Little Church Around the Corner, memorial services upon the anniversary of the funeral of the late Dr. George H. Houghton.

HAWORTH.—Joseph Haworth appeared last Thursday as John Storm in The Christian, with Viola Allen, succeeding Edward J. Morgan, who has rejoined the Lyceum Theatre Stock company.

MARLOWE.—Julia Marlowe has secured the dramatic rights to Charles Major's novel, "When Knighthood Was in Flower."

MANN.—W. D. Mann, of the Herald Square Theatre, is resting at Old Point Comfort.

ZANGWILL.—Israel Zangwill has undertaken to dramatize his book stories, "The Children of the Ghetto."

BJORNSEN.—Bjornstjerne Bjornsen's new drama, Paul Lange and Thora Parsberg, has been produced successfully at Christiania. It satirizes Norwegian politics.

INGERSOLL.—Colonel Robert G. Ingersoll will lecture about "Superstition," at the Academy of Music, next Sunday evening.

ZEHRUNG.—F. C. Zehrung, the popular manager of the Funke Opera House, Lincoln, Neb., paid New York a visit last week, to attend the executive meeting of the Bill Posters' Association, and transact business connected with his house. Mr. Zehrung reports a profitable season.

MEREDITH.—George Meredith is said to be at work upon a dramatization of his novel, "The Egotist."

KENDAL.—Mr. and Mrs. Kendal, by present arrangement, will present their latest play, The Elder Miss Blossom, in this country next season.

BLAIR.—Eugenie Blair will open her starring tour, under the direction of her husband, Robert Downing, about Dec. 1.

ELDRIDGE.—"Aunt" Louise Eldridge gave several patriotic recitations at the Methodist Episcopal Church, 153d Street and Amsterdam Avenue, on Nov. 14. The assemblage was most enthusiastic.

CONTERNO.—Di Giovanni E. Conterno, master of Conterno's Band, and Carrie Murray were married in Brooklyn, N. Y., on Oct. 1. Mrs. Conterno is a daughter of the late William Murray, for many years connected with the mechanical department of Niblo's Garden.

STEVENSON.—Charles A. Stevenson, it is said, will originate an important part in David Belasco's production of Zaza.

POTTER.—Cora Urquhart Potter was taken ill last week with pleuro-pneumonia while playing in The Three Musketeers, at Her Majesty's Theatre, London. She may go to the south of France to recuperate.

MELBA.—Nellie Melba arrived from Europe last Saturday. She will sing for the benefit of the Sunnyside Day Nursery at the Metropolitan Opera House this (Tuesday) evening.

BELL.—Charles J. Bell received a cable last week conveying the news of his father's death in England. Mr. Bell, who has been a member of Mrs. Fiske's company since the beginning of her present tour, left the organization in Chicago in order to sail for the other side at once. Tyrone Power has succeeded Mr. Bell.

LETTERS TO THE EDITOR.

A TEXAN WRITES.

TEMPLE, Tex., Nov. 7, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Nov. 5, under date of Oct. 16, written from Atlanta, Ga., I see that Hal Reid gives managers who may be intending to visit Texas during the coming season the benefit of his experience, with dire warnings of what will happen if they do not follow his advice. Now, I am not a Texas manager, but simply your humble correspondent; but desiring to see that no injustice is done Texas, I desire to refute the charges made by Mr. Reid and answer his statements as I come to them.

First, Texas is not bankrupt, as anyone can find out by making even the most careless inquiry. Taking the banks in our own town for example, I find that one, the First National, has on deposit at this date over $400,000 of individual deposits, whereas they have never before had over $310,000. A large part of this money belongs to the farmers. Banks all over the State will tell you the same condition exists with them—they have more money on deposit and on hand than ever in their history.

Second, even if cotton is selling at from 4 3-16 to 4½, farmers are making a profit, and they are the money circulators of any country. One small farmer my firm rents to, farming on only thirty-three acres, made all the oats and corn he can use for next year, besides selling quite a lot, and he has made already eleven bales of cotton, with more to hear from. He is a single man, and has to pay for all his picking, but notwithstanding this fact he tells me that he will clear nearly $200 on his cotton crop. An average cotton picker can pick 600 pounds per day, for which he receives 50 cents per hundred, netting him $3 for a day's work, and there are some few who make as much as $4 per day. This makes money plentiful, and when farmers turn it loose everyone profits thereby.

The kind of farmer Mr. Reid saw standing on the depot platform must have been a "squatter farmer," for had he been any other kind he would have been at home at work. I have taken the trouble to make inquiry at several retail stores, and they tell me that they do not sell "hog belly" to the farmers in this section, as they raise all they need. Watching one farmer make his purchases, I saw him buy a barrel of sugar, fifty pounds of coffee, oatmeal, rice, grits, and numberless other niceties, and being asked if he would not buy flour, he told the merchant, "No, sir; I raise my own wheat and have my flour made."

Not having seen whatever company Mr. Reid is with, I cannot compare it with any other, but if it is a melodrama people of this State have got tired of such, and as evidence that they can patronize a good show and do, the Kidder-Warde-James combination is booked for Belton, a neighboring town of 3,500 population, for Nov. 11, and I am informed by the manager of the Belton house that every seat is sold and that at prices of $1.50 and $2. People go to see a good show, but they are weary of being appealed to as if they were only "gallery gods," and other good companies can fare as the above combination will and does.

The quarantine I will not touch on, as our citizens are not to be blamed for wanting to protect their homes from yellow fever; but if you publish this letter, and will permit me extension, I will make a continuance at some other time, and reply to every section of Mr. Reid's letter.

Your correspondent, N. A. SAYRE.

AN INTERESTING LAWSUIT.

To the Editor of The Dramatic Mirror:

SIR.—Some time ago I signed a contract with Manager Anderson, for the Walnut Street Theatre, Cincinnati, O., for the week of Nov. 14, 1898, for McFadden's Row of Flats. Mr. Anderson desired me to alter this date to any other date, but it was an utter impossibility for me to change dates. He thereupon canceled the company. I applied for an injunction against Mr. Anderson, which the judge would not grant, stating I had another remedy (an action for damages); but the judge found all the facts in my favor, and in the decree found as a fact that the contract, as I claimed, had been made; that Mr. Anderson admitted it and claimed as an excuse that he had a right to rescind contracts whenever he chose to do so, and that the show was inferior. The court finds that the evidence does not sustain Mr. Anderson's claim in any particular, and that Mr. Anderson had no right to break his contract.

I have brought suit against Mr. Anderson for $2,500 damages, and shall fight this case to the end, even if I have to spend $10,000, as it will settle for all time to come whether a contract signed by two parties can be broken by one party. If so, all a traveling manager will have to do is to cancel when he can better his route. If the United States Court does not grant me damages (the judge admitted I was entitled to heavy damages, but would not grant an injunction, as the courts of Illinois in the Jacobs vs. Welty case settled the injunction matter, stating it would be a hardship upon the other attraction; and as I had a clear case for damages he could not see why it was necessary), then I cannot understand the value of a contract. The court further stated that it would insist upon Mr. Anderson giving a bond.

I have tendered my printing and also my company to Mr. Anderson, and have started suit against him. This will settle what a contract amounts to, and what a manager will have to do when canceled. This altering of dates from one week to another, as Anderson desired me to do, is an old trick, and anyone contracting in the future with any manager who does it ought to insert a clause like this:

"Should either party to this contract cancel the date without consent of both parties thereto, the party canceling such date is to forfeit $1,000 and confess judgment for the full amount in case of the violation of this agreement."

This will save all suits and is a proper remedy to protect the local and traveling manager, and save the party canceled from going to law.

I advise all persons to sue for breach of contracts in the United States Court. I have secured the best legal advice, and will fight this case to the finish. I will advise through the columns of THE MIRROR the outcome of this case, so we can see how we stand in the matter of contracts. If they are N. G., and managers can do as they see fit, then this case will settle for all time whether one party can cancel a contract signed by two. Should a contract signed by two parties be of no value, it will be handy for parties to cancel at any time to better their route and secure better engagements.

Yours truly, GUS HILL.

THE USHER.

The Twentieth Anniversary-Christmas Number of THE DRAMATIC MIRROR is rapidly nearing completion. It will be the most elaborate special issue ever published by a theatrical journal, either here or abroad.

Many of the famous actors and dramatists of England, France, Germany, and Italy, as well as the representatives of our own stage, have contributed to its pages, and the best of American illustrators have furnished a great number of artistic features. The number will present hundreds of interesting portraits. It will contain 124 pages, inclosed in a cover in nine colors, bearing a unique and brilliant frontispiece.

The Anniversary Number will be THE MIRROR'S crowning achievement, and it will reflect lustre upon the dramatic profession of this country.

The last of the literary pages will be on the presses this week. The advertising forms will be closed next Monday, Nov. 28. The number will be on the newsstands the first week in December—the precise date will be announced next week.

Last week at the Haymarket Theatre in London there was held a meeting of actors to consider an offer by J. Passmore Edwards to build an Orphanage Home in connection with the Actors' Orphanage Fund, and Lady Bancroft, Mrs. Kendal, and others were scheduled to speak on the subject. Details of the affair have not yet reached New York.

Curiously enough, this meeting precedes the meeting of the Actors' Fund Association to be held next month for the purpose of considering the feasibility of establishing near New York an Actors' Home and Sanitarium.

In this instance, no generous friend of the profession has offered to build a home; but it is to be determined whether some of the money of the Actors' Fund shall be invested in such a property.

At present the Fund supports many aged and indigent actors and managers. Some are at St. Johnland, some in the Home for Incurables, while others are scattered in various institutions and other places in different parts of the country.

The question to be decided is whether the Fund can economically and satisfactorily centre all these dependents beneath a roof of its own. The details are being canvassed by the committee appointed for the purpose at the last annual meeting, and its report will convey all the available information to the Association at the December gathering.

The Horse Show drew as large crowds as ever last week, but if the quantity was the same the quality was decidedly different.

Society was not represented to a large extent. Many of the boxes were taken by visitors from out of town, and the throngs on the promenade were of motley composition. The people went to stare at one another, and the horses were only a nominal attraction to many present.

The Show had some effect upon theatre receipts, but not much. It brought many strangers to town, and these used the chance to divide the evenings between the playhouses and the Garden.

Francis Wilson's tour in The Little Corporal has started most prosperously. Last week he appeared in Montreal—which is reckoned a somewhat uncertain spot for many attractions hailing from what the Canucks call "the States"—and rolled up surprisingly large receipts.

This week Mr. Wilson is playing at Waldmann's New Theatre in Newark—its initial experiment, by the way, in presenting a company at first-class prices—and the prospect is for an engagement of splendid pecuniary proportions, to judge from the public's interest in the event.

Fortune is bestowing a smile of special favor upon all the Independents this year.

Two managers of theatres in this city have followed Mr. Daly's lead and abolished ticket speculating in their vicinity. Patrons of the American and the Bijou, it is asserted, are able to find all seats on sale at the box-office and none on the sidewalk.

It has been pointed out time and again in this column that no manager honestly desirous to prevent curbstone traffic in his tickets finds the slightest difficulty in doing so. Mr. Daly has protected his patrons from the imposition without any trouble.

Where speculators swarm around the portals of a New York playhouse you can set it down as a fact that the management either wink at the nuisance or have a direct interest in the proceeds.

Madame Patti is not only the perennial prima donna, but also the perennial bride.

The volatile Adelina blushingly announced her engagement to Baron Cederstrom, a Swedish nobleman, and the wedding is set down for February.

Madame Patti has shown a cosmopolitan temperament in her choice of husbands, having selected representatives of France, Italy, and Sweden.

Grossly mendacious and malicious statements have been made by enemies of the Actors' Fund through certain unreliable mediums of print concerning the benefit for the Fund at the Broadway Theatre on Nov. 10.

A pelting rain fell on the day of the performance, and this, of course, diminished the receipts, which, nevertheless, were more than $2,000. The entertainment thoroughly satisfied the audience.

The misstatements that have appeared in this connection are easily shown in their true colors.

W. A. Brady, who acted for the Benefit Committee in arranging the performance, met with but one rebuff in seeking volunteers.

The reason Mr. Mansfield did not lend his aid was the same reason that led him to decline the profession's request for a special matinee of Cyrano de Bergerac; he has promised to give a benefit for the Fund on his own account some time during the season.

John Drew volunteered and expected to appear until a few days before the performance, when he was requested to withdraw by his manager—for reasons that are obvious. Mr. Drew sent his personal cheque for $100.

Chauncey Olcott would have been happy to sing, but for the fact that he had four matinees that week.

None of Mr. Hoyt's actors were needed, nor were they asked to appear. Mr. Hoyt is chairman of the Benefit Committee.

No vaudeville artists were invited, because a separate vaudeville benefit is to be given later.

Joseph Jefferson intended to give one act from The Rivals, but he was prevented by the same illness that made it necessary to close the Fifth Avenue Theatre that week. He sent his cheque for $100.

Viola Allen was ready to give a scene from Romeo and Juliet, but she learned that such a scene had been given for a previous benefit. She sent her cheque for $100.

Annie Russell was not asked.

Julia Arthur was unable to take part, but she bought a quantity of tickets.

E. H. Sothern was engaged in constant rehearsals of The Three Musketeers, and was therefore unavailable.

James O'Neill was not asked.

No "host of specialists" was announced beforehand.

The Sir Andy de Bootjack company were present and ready to go on, but the stage carpenter found it impossible to put up their scenery.

These are the facts, which call for no comment, as they are self-explanatory.

Perhaps the New York *Sun* will now explain why it suppressed a letter on the subject of the Actors' Fund benefit, sent to its office ten days ago by Mr. Brady, of the Benefit Committee?

A SUCCESSFUL MELODRAMA.

The Wheel of Fortune, the stirring melodrama seen week before last at the People's Theatre, in this city, has been most successful, and has deserved the large patronage it has attracted. The story, the comedy, the dialogue are all far above the usual run of this class of plays, and the many melodramatic situations and thrilling effects excite the greatest enthusiasm. The scene of the falling staircase never fails to awaken prolonged applause, and the dynamite explosion and bursting locomotive are close seconds as sensations.

WILLIAM BARRY TO STAR.

William Barry, son of the late Billy Barry, the well-known Irish comedian, will star soon in The Rising Generation. The new star was his father's understudy for years, and he will attempt to demonstrate that he possesses the same talents as his genial father. He will be supported by the same excellent company that was with the elder Barry. The tour, under the direction of Frank Barry and Fred Block, will begin on Dec. 10.

AMONG THE DRAMATISTS.

The Last Chapter, the new comedy by George H. Broadhurst, will have its first presentation on Jan. 30. To a MIRROR representative the author said: "I have made a comedy this time—not a farce. The scene is laid in California, and in order that my local color might not be at fault I went West and wrote the play at the exact point where the action is supposed to take place. The production will be the most elaborate yet given by my brother and myself. In England the comedy has already been given with gratifying success. We have engaged Katherine Grey for the leading female role in the American production, and will bring the company to New York early in March."

Marie Madison, who is playing leading business in the Ole Olson company, has just completed, in collaboration with Mr. Hallo, a comedy entitled Royal Blood, which it is expected will be produced next season. Miss Madison is also joint author of Twin Saints, which was produced by Wagenhals and Kemper.

Fred Raymond wrote part of one act of The Missouri Girl, then laid it aside. About six months later, being in need of a play on short notice, he dug up the part already written, started at 6 A.M., and at 11 P.M. had completed the entire four acts. The play was produced five days later. Mr. Raymond believes this to be a record.

BOOK REVIEWS.

"THE CASINO GIRL IN LONDON." By Herself. Edited by Curtis Dunham. R. F. Fenno and Company, New York.

A most entertaining little book is this chatty, unostentatious chronicle of Edna May's adventures in London, whither she went with the Casino company to play the title-role in The Belle of New York. One might fancy, perhaps, that such a chronicle would be overweighted by affectation, by large pretensions, or else, on the other hand, would offend just a bit on the score of frivolousness or even shallowness. But the Casino Girl has written well away from the two perils. She has made a most readable little book, and has told in charming simplicity how the great English metropolis appears to the wondering eyes of a fair young American. And the Casino Girl, it seems, is not of the sort that usually visit places and write books about them. Your average narrator, in similar circumstances, would prate of a lot of inconsequential affairs, utterly without interest to anyone, but the Casino Girl has gone in for adventures that must entertain everyone—she gives amusing glimpses of English aristocracy, she explores the quaint mazes of Costerland, she regards reverently the places that are hallowed by association with the literary lights of old, and she gives her impressions in most delightful fashion. Besides, to any familiar with the people of the American company that went abroad to clear the cobwebs from the long luckless Shaftesbury Theatre, the book offers many amusing character sketches of the Casino Girl's associates. There are pictures, too, some of them being portraits of Miss May herself, although her name appears nowhere in the book, and she deserves, therefore, additional praise for ignoring a dazzling press work opportunity. It is a very pleasant, very charming little book.

Samuel French, in London and New York, has begun the publication of a series of successful copyrighted English plays of recent date. Six numbers, handsomely printed, have been issued, including Sydney Grundy's A Fool's Paradise, The Silver Shield, The Glass of Fashion, and A Pair of Spectacles; J. H. Darnley and G. Manville Fenn's The Balloon, and Arthur Shirley's Miss Cleopatra.

Chrales L. Burlingame and Company, Chicago, have issued a neat edition of William Manning's "Recollections of Robert Houdin," which may not fail to interest all who are versed in the art of magic and conjuring, and many others who have regarded these things in amazement from afar.

SAID TO THE MIRROR.

CLAY T. VANCE: "I wish some united effort might be made by managers and newspapers to suppress the Chicago highwaymen who lie in wait for traveling organizations and get money from them in true blackmailing fashion. These highwaymen are small lawyers who take up any claim whatever against a theatrical man and on the strength of it attach the baggage just as the company is leaving town. Mr. Blaney and I have had trouble there, and Lederer had his share recently. There have been many others. The claims are usually without the least foundation, but the damage is done before the matter can be brought to court."

CARO MILLER: "I am not ill as has been stated, but am ready to resume my work as soon as opportunity offers."

WHITAKER AND CROSSLEY: "We shall show the Russell Brothers next season in a decided novelty, the nature of which is not to be divulged until too late for successful imitation."

GERALD GRIFFIN: "I have no intention of starring in Cyrano de Bergerac, as my attention is being directed altogether toward Wanted, the Earth—my new play. Ollie Mack did translate a version of Cyrano, etc., for me, but I had advanced too far in negotiations for the other play."

PRIMROSE AND DOCKSTADER: "A man calling himself Frank Allen has been posing as representative or agent of our minstrel organization, presenting a printed card to such effect. This person never has been connected in any way with us or our companies, and we wish to make known this fact."

WILLIAM T. BURKE: "Joseph D. Clifton remarks that he invented and had used more than a year a cycle race effect similar to that in A Twig of Laurel. Mr. Clifton may recall a certain night in Johnstown, Pa., two years ago, when he saw my play, Road to Wealth, in which that same cycle race effect was used. Play and effect are fully protected by law. Alexander M. Burke is owner, and intends to prosecute persons unlawfully using them."

CHARLES W. CHASE: "The Sharpley Lyceum Theatre company have pirated my play, Little Coquette, in Arkansas and Texas, where my wife, Hattie Bernard Chase, was to play it this season. One Thomas Dephew is selling the manuscript of the same play. Neither he nor any one but myself has authority to produce or sell rights to the play."

W. S. CLEVELAND: "The dissolution of partnership between George Wilson and myself was due primarily to application of receipts and questions of management. Matters came to a crisis at Nashville when I kept proceeds of two performances to apply to payment of a lithographing bill. Mr. Wilson demanded $400 to send to Binghamton. He has for some time been negotiating with William H. West, and will probably sign with him. I attribute to this fact Ezra Kendall's closing with West. My plans at present are indefinite, but I may take out another minstrel company. I wish to deny that I was taken to the police station when there was trouble at the hotel in Montgomery. I seized the money off the table to protect Queen and Williams, who had come to my room and informed me that they were not to be included in the division of the receipts. When the officers were summoned I withdrew."

COL. T. ALLSTON BROWN: "In the obituary of the late William F. Burroughs it was said that he was the only surviving male member of the celebrated old stock company at the California Theatre, San Francisco. Of the company that opened in Money at the California, Loraine Rogers, E. S. Marble, Willie Edouin, Mrs. E. J. Buckley, Emilie Melville, and Mrs. Saunders are all still on earth."

HOWARD COHILL: "My name has been mentioned among engagements for Burrow and Bryant's Merrymakers. Kindly correct the statement, as I am not a member of their company."

PROFESSIONAL DOINGS.

Jane Corcoran, pictured above, was engaged by Arthur Aiston three years ago for the role of Tennessee in Tennessee's Pardner—her first adult part—which she has been playing ever since with success. Miss Corcoran first appeared at the old Standard Theatre, San Francisco, when but three months old. When two years of age she appeared with Frank Mayo in Van, the Virginian, and later she was with Kate Forsythe as the child in Lynwood. At the age of four she was at Wood's Museum, Philadelphia. She was the Raoul in The Princess of Bagdad, The Duke of York in Richard III., Little Adrienne in The Celebrated Case, the boy in Queen's Evidence, Little Paul in The Octoroon, Prince Arthur in King John, Little Meenie in Rip Van Winkle, and played other characters which displayed her remarkable versatility. Returning to San Francisco, Miss Corcoran appeared as Little Jennie in Charlie Reed and Billy Emerson's farce, Muldoon's Picnic. She was then five years of age. She afterwards played a long range of child parts at the Princess Theatre, Winnipeg. Her last appearance as a child actress was made at this theatre, for she was sent to Notre Dame Convent at Fort Lee, N. J., where she was graduated with high honors. Two years ago she returned to the stage as a young woman of eighteen. The name of Jane Corcoran was in the programme of many famous casts, and, although she appeared with Booth, Barrett, McCullough, William E. Sheridan, Tom Keene, Barton Hill, Fred Bryton, Fred Warde, Sydney Armstrong, and many others, who formed the coterie of artists in the halcyon days of the stock company in San Francisco, New York, and Philadelphia, she herself hardly remembers any of it, though she was at that time conceded to be one of the cleverest child actresses on the boards. Her performance of Tennessee is conceded to be one of the sweetest and most artistic on the stage to-day.

The Jolly Lot Comedy company opened Nov. 14 to big business. The company carries a uniformed band, and the following people: Iler, Burke and McDonald, Bentham and Byrne, the Davenports, Blanche Frayne, Sisters Mantell, Minnie Louise McCahn; Charles E. Rose, manager; Frank Healy, advance agent.

The betrothal is announced of Hal Chalmers and Mattie Le Blanche, of the Clint G. Ford company.

Manager Jack Hoeffler, of the Gibney and Hoeffler Stock company, has organized a second company to play over his Minnesota circuit.

Helen Price gave a "German luncheon" at Pittsburg last Thursday in honor of Mr. and Mrs. Fred Hallen and Mr. and Mrs. Johnny Ray. Among those present were Fred Hallen, Johnny Ray, Brady Wilkins, Bob Dailey, Otis Shattuck, W. C. Cullen, Bob Harris, John Freese, Fitzgerald Murphy, Dave Genaro, Charles F. McClinton, Dolph Levino, Johnson Brothers, Mollie Fuller, Mrs. John Ray, Susie Levino, Ray Bailey, Mrs. John Freese, Fanny Mora, Kate Dahl, Minnie Bernard, Florence Hamilton, Mrs. Bob Dailey, and Winnie Ormrood.

Joseph P. Quaid, of Barnum and Bailey's forces, returned to town last week, making his headquarters at Buffalo Bill's office, in the Townsend Building.

Washington Davis' military comedy, The Provost Guard, will open at Hoboken, N. J., Dec. 5, for a season of four weeks in nearby cities. Doré Davidson may rehearse the production.

Eddie Clark is with The Real Widow Brown (Western), playing the principal part.

Nearly every manager in town has donated a private box to the Professional Woman's League bazaar, which will occur at the Waldorf-Astoria next week.

Captain William A. Harper has returned from Manila. Mr. and Mrs. Harper (Ollie Chamberlin) will soon visit Florida.

What Happened to Jones will open the new City Opera House, Higginsville, Mo., Dec. 12.

Ethel Jackson, of On and Off, is a daughter of the late Hart Jackson.

James E. Sullivan has resigned from the London company, playing The Belle of New York.

Marie Corelli's play, The Sorrows of Satan, may be seen this season in this city.

The International Grand Opera Company, headed by Clementine De Vere, will close, it is said, at Omaha to-morrow (Wednesday).

Blanche Bates, Georgia Welles and Fanchon Campbell, of the Trawley company, were entertained by the Corinthian Yachting Club at Belvidere, Cal., on Nov. 9. Luncheon was served aboard the house boat *Atlantis*.

Harvey Truman Lyman, for several years dramatic critic on the Watertown (N. Y.) *Standard*, has also been made city editor of that paper.

Harley Merry has engaged E. J. Hassan as business manager for Cuba's Vow, in place of Owen Ferree, who retired at Mr. Merry's request.

CURRENT AMUSEMENTS.

Week Ending November 26.

New York.

METROPOLIS (Third ave. and 142d St.), MARIE WAINRIGHT IN SHALL WE FORGIVE HER? AND EAST LYNNE.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), IRWIN BROTHERS' BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), DENMAN THOMPSON IN THE OLD HOMESTEAD.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), CUMBERLAND '61.
PLEASURE PALACE (58th st. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), PHILHARMONIC CONCERTS—Nov. 25 and 26.
OLYMPIA (Broadway and 42d St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE CHIMES OF NORMANDY.
MURRAY HILL (Lexington Ave. and 41st St.), THE SILVER KING.
BROADWAY (Broadway and 41st St.), JEFFERSON DE ANGELIS IN THE JOLLY MUSKETEER—8 to 15 Times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE LIARS—65 to 73 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed
THE CASINO (Broadway and 39th St.), A DANGEROUS MAID—9 to 16 Times.
KNICKERBOCKER (Broadway and 38th St.), WM. H. CRANE IN WORTH A MILLION—1 to 9 Times.
HERALD SQUARE (Broadway and 35th St.), HOTEL TOPSY TURVY—39 to 67 Times.
GARRICK (35th St. East of Sixth Ave.), ANNIE RUSSELL IN CATHERINE—33 to 41 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1285-1287 Broadway), THE TURTLE, 92 to 100 Times.
THIRD AVENUE (Third Ave. and 31st St.), VAUDEVILLE.
BIJOU (1239 Broadway), MAY IRWIN IN KATE KIP, BUYER—17 to 24 Times.
WALLACK'S (Broadway and 30th St.), JULIA ARTHUR IN INGOMAR—1 to 8 Times.
DALY'S (Broadway and 30th St.), ADA REHAN IN THE MERCHANT OF VENICE—2 to 10 Times.
WEBER & FIELDS' (Broadway and 29th St.), HURLY-BURLY—86 to 94 Times—CYRANOSE DE BRIC-A-BRAC—22 to 30 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), THE RUNAWAY GIRL—100 plus 1 to 9 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD MANSFIELD IN CYRANO DE BERGERAC—50 to 57 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (312-314 Eighth Ave.), THE BOHEMIAN BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), ON AND OFF—37 to 44 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), TRELAWNY OF THE WELLS—1 to 7 Times.
EDEN MUSEE (West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), IN OLD KENTUCKY.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
IRVING PLACE (Southwest cor. 15th St), GERMAN TRAGEDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE VILLAGE POSTMASTER—Revival—9 to 17 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—66 to 74 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-132 East 14th St.), MAY HOWARD'S BURLESQUERS.
STAR (Broadway and 13th St.), KATE CLAXTON IN THE TWO ORPHANS.
GERMANIA (147 East 8th St.), A DAY IN MANILA.
LONDON (295-297 Bowery), RICE AND BARTON'S GAIETY COMPANY.
PEOPLE'S (199-203 Bowery), JOHN MARTIN'S SECRET.
MINER'S (165 169 Bowery), THE KNICKERBOCKERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), FRANCIS WILSON IN THE LITTLE CORPORAL.
PARK (393 Fulton St.), THE WOLVES OF NEW YORK.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), THE LOST PARADISE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), CLIFFORD AND HUTH IN A HIGH BORN LADY.
UNIQUE (194-196 Grand St.), AL. REEVES' BURLESQUERS.
THE AMPHION (437-441 Bedford Ave.), THE LILIPUTIANS IN THE GOLDEN HORSESHOE.
STAR (391-397 Jay St. nr. Fulton St.), VAUDEVILLE.
EMPIRE (101-107 South 6th St.), BON TON BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), VIOLA ALLEN IN THE CHRISTIAN—50 plus 1 to 9 Times.
GAYETY (Broadway and Middleton St.), HAVERLY'S MINSTRELS.
BIJOU (Smith and Livingston Sts.), CHAUNCEY OLCOTT IN SWEET INNISCARRA—2d Week.
MONTAUK (585-587 Fulton St.), E. H. SOTHERN AND VIRGINIA HARNED IN THE ADVENTURE OF LADY URSULA.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Daly's—The Merchant of Venice.

Comedy in five acts by William Shakespeare. Revived Nov. 19.

The Duke of Venice	Edwin Varrey
Prince of Morrocco	Paul McAllister
Prince of Arragon	Harold Lewis
Bassanio	Charles Richman
Antonio	George Clarke
Gratiano	Herbert Gresham
Salarino	Joseph Greppo
Solanio	William Hazeltine
Lorenzo	Jefferson Winter
Shylock	Sidney Herbert
Tubal	DeWitt Jennings
Gobbo	William Owen
Launcelot Gobbo	Wilfred Clarke
Balthasar	Clement Hopkins
Leonardo	John Taylor
Clerk of the Court	Walter Howard
Jessica	Rhoda Cameron
Nerissa	Mabel Roebuck
Portia	Ada Rehan

When the announcement was made that Augustin Daly had adapted The Merchant of Venice and converted it into a one-part play to suit Ada Rehan, the Shakespearean schoiar stood aghast. As the clergy, a few years since, denounced the proposed Woman's Bible, so did the lovers of the old drama denounce the idea of a Woman's Shakespeare. However, as it was bound to come sooner or later in the march of time, it is well that the reincarnation was brought about by two such thorough artists as Miss Rehan and Mr. Daly.

It need hardly be said, in writing a review of a Daly production, that the mounting was elaborate, yet in this presentation of The Merchant of Venice the settings, the costuming and the stage accessories were of such especial beauty that a word in appreciation of them is fitting. And the play itself. It was changed considerably—but the changes were carefully and conscientiously made. A part of the second act was moved bodily into the first, and what in the original was done in three scenes was, in the production at Daly's, accomplished in one. The entire story of the play was told and told, moreover, in the words of William Shakespeare, so that the question of the right or wrong of such an adaptation becomes too delicate for discussion save by hair-splitting students. That the play was not mutilated may be very truthfully said.

The acting of it is another matter. Miss Rehan's Portia was theatric. A beautiful work of art, in truth, but far from the highest art that wears the masque of nature. In the earlier scenes she was a most accomplished and graceful actress, whose conception of the lines she spoke seemed shallow. One's imagination pointed to possibilities in the speeches which Miss Rehan passed over with apparent heedlessness. In the later scenes she rose, at times, almost to perfection. Her dignity, her splendid stage presence, her intensity, in the trial scene especially, were almost superb. And had she not been the star one would have been carried away by her acting.

Sidney Herbert as Shylock had many difficulties to face. In the first place he probably felt that he was between two fires. He dared not try to be too great a Jew on account of Miss Rehan's stellar dominance—he dared not be too poor a Jew on account of the critics. In the second place, he was cast in a part unsuited to his capabilities. With these handicaps Mr. Herbert did his best. He recited his lines and walked through his scenes patiently and, so far as lay in his power, conscientiously.

Charles Richman played Bassanio in a way that might, with justice, be harshly criticised. His delivery at times was bad and his postures were always so. There was no repose whatever in his performance. And the same may be said of George Clarke as Antonio. In Antonio's first speech he says that he is a sad man, which naturally suggests a man of repose and quiet demeanor. Yet Mr. Clarke's Antonio was a fidgety individual who was never still a moment. The contrast between the characters of the two friends was, therefore, lost, as Bassanio and Antonio might have been cut from the same piece.

The Gobbo of William Owen and the Launcelot of Wilfred Clarke were both very satisfactory. The former brought out the best value of every word he uttered, while the latter was perhaps the most graceful man in the cast. He missed a point here and there, but made up for it by the evenness of his performance. A word of praise must be said for Mabel Roebuck, who played Nerissa as nicely as one could wish. And the Jessica of Rhoda Cameron was, on the whole, satisfactory, though in no way remarkable.

The music was prettily sung and was introduced legitimately. The singing of the serenade before Shylock's house and the grouping of the singers were beautifully done. There were changes made here and there in the settings and business for which there seemed no good reason. It was a breaking away from traditional methods without improving in any way the beauty of the picture. Taken as a whole, however, Mr. Daly's Merchant of Venice is a very pleasing play, and he is not guilty in the least of the sacrilege with which he has been charged.

Knickerbocker—Worth a Million.

Comedy in four acts by Eugene W. Presbrey. Produced Nov. 21.

Colonel Amory West	William H. Crane
Jack Thornton	Walter Hale
Stanley Howell	Boyd Putnam
Jasper Sharp	George F. De Vere
Frank Sharp	Frederick Truesdell
John Gregg	William Boag
Bank Messenger	Will Dupont
Cuen Yen	Master McArdle
Nina Sharp	Percy Haswell
Phyllis Gregg	Gladys Wallis
Mrs. Sharp	Kate Lester
Mrs. Swift	Ysobel Haskins

William H. Crane presented last evening, at the Knickerbocker Theatre, for the first time here, Eugene W. Presbrey's new four-act comedy, Worth a Million. There was a large audience, and the popular comedian had a cordial reception.

Worth a Million concerns Colonel Amory West, who, returning from a trip abroad, appears at the studio of Jack Thornton, a New York artist. The Colonel, while in India, had encountered a dying American by whom he had been appointed to convey to Phyllis Gregg, an American girl, the fortune of which the dying one had defrauded her father. So the Colonel, who has a million of his own, is looking for Phyllis Gregg. Thornton has a model, John Gregg, who had been imprisoned fifteen years for a crime of which he was innocent, while the guilty man made off with his wife and daughter. The Colonel recognizes in this wretch the victim of the man who died in India, and he pursues investigation until he discovers Phyllis. Jack Thornton and Phyllis fall in love, but Mrs. Sharp, wife of the banker who holds Phyllis' fortune, wants Jack to marry her daughter, Nina. Mrs. Sharp secures the Colonel's intervention, and they prevail upon Phyllis to become betrothed in pique to Frank Sharp, the banker's spendthrift son. The wedding is at hand when news comes of the theft of Phyllis' money from Sharp's bank, and suspicion points to Frank. Gregg is accused, and remains silent, but Phyllis turns to him and scorns Frank. The Colonel sets out to straighten matters. He recovers the lost fortune, reunites the true lovers, makes everyone believe that no harm has been done, and then arranges for his own marriage to a wealthy Western widow who had refused him in his youth.

It is a typical made-to-order play, and marks the return of Mr. Crane to the sort of comedy he had appeared in for years until he tried A Fool of Fortune and A Virginia Courtship, and apparently he has deemed it wise to resume his earlier line. The comedy is a transparent, mild affair of almost childish simplicity, precisely like unto other specimens of the order of dramatic work known familiarly as "Crane plays." So much should suffice for dissection of the play. Incidentally it may be particularized as lacking in action, in color, in strength and in characterization.

Mr. Crane fitted to a nicety the role of the millionaire, played with his accustomed humor and good taste, and held the centre of the stage for the most part of the time with ease and grace. Walter Hale as a young artist acted in his usual conscientious, forceful way; Boyd Putnam sketched a society idiot with considerable facility; George F. De Vere made an excellent elderly business man, and Frederick Truesdell gave a capital impersonation of the plunger son. William Boag was fittingly uncomfortable as the miserable Gregg, and Will Dupont and Master McArdle were equal to lesser roles.

Ysobel Haskins appeared here for the first time as Mr. Crane's leading lady and offered a thoroughly enjoyable portrait of a much-divorced Chicago woman, although she did not look so old as she said she was. Gladys Wallis was a charming, admirable Phyllis; Percy Haskell was sweet, dainty and winsome as Nina, and Kate Lester gave an excellent study of a match-making society woman.

The play was mounted handsomely and the ladies wore beautiful gowns.

Wallack's—Ingomar.

Julia Arthur appeared last evening at Wallack's as Parthenia in an elaborate scenic revival of Ingomar.

Miss Arthur's histrionic equipment is well suited to the role, and she was frequently applauded for effective reading of familiar passages. There have been various actresses who have excelled Miss Arthur in portraying the sweetness and lovableness of Parthenia's character, but in the passionate phases of the role she has held her own with any of her predecessors who have been seen on the American stage during the past twenty-five years. Indeed, when taken as a whole, Miss Arthur's Parthenia bears favorable comparison with that of Mary Anderson.

W. S. Hart, though tall and straight, scarcely possessed the physical attributes of a robust son of the wilderness. His simulation of savagery never seemed entirely to the manner born. Yet it must be said in his favor that he delivered his lines with marked intelligence, and his acting was in most respects very meritorious. Considering that Mr. Hart excels in character parts of a refined order, he certainly deserves commendation for his creditable work in a part like Ingomar, which is entirely out of his line.

Horace Lewis gave a telling character sketch of Polydor, and Robert McWade was also seen to advantage as Myron, T. B. Bridgeland as Alastor, Marcus Moriarity as Trinovantes, Albert Brown as Ambivar, W. F. Thorold as Novio, Joseph Logan as Samo, Herbert Braham as the Beggar Baby, Edwin Holt as Timarch, George Brand as Neocles, Louis Raquet as Amyntas, L. J. Fuller as Elphenor, Herbert Fortier as Ly Kon, W. H. Long as the Herald, Marie Bingham as Artea, and Maie Tunison, gave good support.

The scenery, by Homer F. Emens, was a notable feature of the revival and the costumes were both handsome and picturesque and in keeping with the period of the play.

Columbus—A Lion's Heart.

The romantic melodrama, A Lion's Heart, was presented in a very satisfactory manner at the Columbus Theatre last week by Carl A. Haswin and his excellent company. Although Mr. Haswin is a star, it is evident that he does not wish to shine in isolated splendor above his fellow players. He has secured capable actors and actresses to fill even the smallest parts, and the result is that the performance is delightfully even and well balanced.

As Pierre Rizardo Mr. Haswin was at his best. His tall, athletic figure, deep sonorous voice and vigorous style of acting fit him for the part admirably. He was, perhaps, more satisfactory as the lion-tamer than as the Silver King—a role in which he has been very successful heretofore.

Mary Asquith, as Louise in the prologue and afterward as Marion Lorimore, was pleasing both in appearance and in her acting. W. A. Whitecar played the French colonel, Robert de Villefort, admirably. As Jack Bealby Caryl Wilbur was, in the main, satisfactory, but his facial grimaces and sprightly antics might be toned down a bit with advantage. In the prologue, however, these accomplishments stood him in good stead, and he was altogether an excellent Puggs.

Others in the cast worthy of especial mention were C. J. Alden as Dick Lorimore, W. C. Holden as Gaspard Dobre, and Laura Almosnino as Bessie Lorimore. The production was nicely staged and well costumed.

American—The Chimes of Normandy.

As is usual at this theatre, a crowded house was in attendance at the American last evening, when the Castle Square Opera company presented The Chimes of Normandy. The performance throughout was most enjoyable. Villa Knox made her reappearance with the company and sang the role of Serpolette in an eminently satisfactory manner.

Joseph F. Sheehan was heard to advantage as Greuicheux, and Edward P. Temple acquitted himself well in the role of the miser, Gaspard.

Adelaide Norwood as Germaine, Maude Poole as Suzanne, Frank Morlan as the Bailli, and William G. Stewart as Henri also won applause for their efforts. The chorus sang well, and the scenery and costumes were satisfactory.

Next week the company will present Puccini's La Bohème which will be heard for the first time in English in this city.

Murry Hill—The Silver King.

The Henry V. Donnelly Stock company presented The Silver King last evening to a good audience. The excellence of this organization was again demonstrated by the admirable performance that was given. Robert Drouet gave a strong performance of Wilfred Denver; Hannah May Ingham was very satisfactory as Nelly Denver, while pretty Sandol Milliken was thoroughly pleasing as Susey Skinner. Emmet C. King, E. T. Stetson, William Redmund, Dorothy Donnelly, and the rest of the company aided materially in an evenly good performance. Captain Swift is underlined.

Star—The Two Orphans.

At the Star Theatre last evening a large audience greeted Kate Claxton upon her reappearance as Louise in The Two Orphans—a role in which she became famous years ago in another part of the same block at the old Union Square Theatre. The charm of that never-to-be-forgotten performance still lingers, and Miss Claxton's Louise was applauded warmly as of yore. Charles A. Stevenson gave his familiar and effective impersonation of Jacques Frochard; Edwin W. Morrison was seen to advantage as Pierre. Adelaide Alexander proved a competent Henrietta, and Helen Tracy was much admired as the Countess de Linieres. Marion P. Clifton gave a telling character sketch of La Frochard. Eugene Moore as the Chevalier, George Becks as Linares, Mary Stewart as Marianne, Helen Gilmore as Sister Genevieve, and the rest of the cast gave a good support. Next week A Grip of Steel.

Grand—In Old Kentucky.

Jacob Litt's admirable company presented the perennially popular drama, In Old Kentucky, at the Grand Opera House last evening before a large audience.

Winsome Lulu Tabor again won all hearts as the madcap Madge. Frank Dayton was strong and manly as Frank Layton. Julia Hanchett made herself a favorite, and Pierce Kingsley and H. B. Bradley played prominent characters with success.

The race scene, the Whangdoodle Band and the other features of the play evoked the usual enthusiasm.

People's—John Martin's Secret.

Sutton Vane's melodrama, John Martin's Secret, caused a large audience at the People's Theatre to wax enthusiastic last evening. The exciting incidents in which the drama abounds aroused tumults of applause, and the scenic effects, particularly the leap for life in the third act, made strong hits. The members of the company handled their roles commendably. Owing to the illness of Anna Stannard, her part was taken by Miss Stoffert, who did excellent work under the circumstances. Emma Field made a bright and pretty Madge Lewis. Sheridan Block gave an effective portrayal of John Martin, and P. Aug Anderson did capital character work as Israel Kevosky. The rest of Manager Calder's company did evenly good work.

At Other Playhouses.

ACADEMY.—Sporting Life attracts immense audiences. Robert Hilliard assumed his original part on Monday night.

BIJOU.—May Irwin in Kate Kip, Buyer, is playing to enormous business.

CASINO.—A Dangerous Maid promises to hold the stage for a run.

EMPIRE.—John Drew continues in The Liars.

GARDEN.—Richard Mansfield has begun the last week of his engagement in Cyrano de Bergerac.

GARRICK.—Annie Russell still presents Catherine.

HERALD SQUARE.—Hotel Topsy Turvy amuses large audiences.

LYCEUM.—The regular season will begin this (Tuesday) evening with the stock company in Trelawny of the Wells.

MADISON SQUARE.—On and Off will make way before long for Lord and Lady Algy.

MANHATTAN.—The Turtle is nearing its hundredth performance to record business.

METROPOLIS.—Marie Wainwright appears in Shall We Forgive Her and East Lynne.

FOURTEENTH STREET.—The Village Postmaster pleases the admirers of good pastoral comedy.

BROADWAY.—Jefferson De Angelis in The Jolly Musketeer has a real comic opera success.

IRVING PLACE.—Im Weissen Roess'l pleases large audiences here.

COLUMBUS.—Cumberland '61 is the bill here. Next week, A Stranger in New York.

FIFTH AVENUE.—A Runaway Girl, shifted from Daly's, opened here to a large house last evening. Adele Ritchie made her first appearance in the comedy.

THE HEROIC BLIND JOURNALIST.

The benefit in aid of the fund for Marvin R. Clark, the heroic blind journalist, to be given at the Broadway Theatre next Sunday night, gives promise of great success. The committee of influential men at its head furnishes a guarantee that seldom accompanies such affairs. The committee has worked well and is determined to place the sorely afflicted newspaperman beyond want for the future.

Mr. Clark has been a newspaperman in this city for forty years, and was always a friend of the actor, as evidenced in his liberal work for the Actors' Fund Fair, preceding and during which, for six weeks, he furnished four hundred out-of-town newspapers with a column of matter every week, besides supplying the New York newspapers, and he did other valuable work for the Fair. He is worthy of the consideration of the theatrical profession, and he has the best wishes of his journalistic brethren. He has been confined to his room for a year past and he has lost the use of his limbs.

The benefit is given under the auspices of the Thirteen Club and many men of affairs well known in New York society. Colonel Fred C. Hamilton, Chief Ruler of the club, is chairman, ex-Judge A. J. Dittenhoefer vice-chairman, James Kempster treasurer, and the other members of the committee include Surrogate J. H. V. Arnold, Richard Watson Gilder, Randolph Guggenheimer, William Brookfield, Edward Lauterbach, Robert Hoe, Thomas Nast, Chester S. Lord, Colonel William Brown, Judge Henry Bischoff, Jr., Hon. W. W. Niles, Frank Tilford, Joseph Jefferson, H. R. Plimpton, R. E. A. Dorr, Allan Forman, Charles Sotheran, Major T. P. McElrath, Samuel K. Bergen, J. R. Abarbanell, G. L. Lydecker, F. A. Condit, W. E. Wilkinson, A. A. Jakobi, W. L. Sabath, Clark Bell, J. G. Robin, and Colonel Robert G. Ingersoll.

Mr. Clark lost his sight in defending the lives of a woman and child ten years ago, and has ever since worked bravely to support himself and family, and his benefit should be a bumper.

THE DEATH OF ETHEL MARLOWE.

Ethel Marlowe died of heart disease last Wednesday evening on the stage of the Knickerbocker Theatre, where she had played Polly Love in The Christian in Viola Allen's company. At the end of the third act Miss Marlowe passed to the wings and seated herself upon a piano stool. In another moment she had fallen to the floor, and before anyone could reach her, was dead. Physicians, hastily summoned, vainly strove to restore life. Stage-Manager Frank G. Keenan told the audience that a player had been taken ill, and the remaining act was concluded with the spectators ignorant of the truth, although the painful effort of the actors was plainly evident.

Miss Marlowe was twenty-four years of age, and had been on the stage only about two years, her appearance in The Christian having been her first important city engagement. She played last season with the Cummings stock company at Toronto. Her father, Owen Marlowe, died of heart disease in 1876 while playing Talbot Champneys in Our Boys, at the Globe Theatre, Boston, and her sister, Virginia Marlowe, died several years ago of the same complaint. Her mother, Mrs. Owen Marlowe (Virginia Nickinson) was a member of James K. Hackett's company, playing in Washington, whence she came to New York last Thursday upon learning of her daughter's death.

On Friday afternoon the burial service of the Episcopal Church was read over the remains of Ethel Marlowe by the Rev. Dr. E. W. Neil at the home of Mrs. W. L. Voight, the sister of the dead actress. The funeral was private, only the family and a few intimate friends being present. After the ceremonies at the house the interment was made in Woodlawn Cemetery. The pallbearers were Charles Walcott, John Nicholson and Charles and John Voight.

The floral tokens of esteem and sympathy were numerous and beautiful. Hall Caine sent a large wreath of bride roses and Autumn leaves bearing a card with the following quotation:

"Lay her i' the earth,
And from her fair and unpolluted flesh
May violets spring! Sweets to the Sweet!
Farewell!" (*Hamlet.*)

Viola Allen and Mrs. Allen sent a large piece of calla lilies and bride roses. The company sent a large pillow of bride roses and white orchids; Al. Hayman a cross of Autumn leaves with bride roses entwining on a pedestal of white chrysanthemums; Liebler and company a large piece of violets, orchids and palms; Catherine Grey a large bouquet of lilies of the valley and maiden-hair ferns; Mr. and Mrs. Charles Walcot an anchor composed of pink and white roses; the stage hands and orchestra of the Knickerbocker Theatre a beautiful column of white chrysanthemums, a garland of Jack roses entwining the same, banked by large heliotrope chrysanthemums, the whole piece standing five feet high; Mrs. Charles Peters, English violets; and there was a large number of other tributes from social and personal friends.

JEFFERSON DE ANGELIS.

The portrait that adorns the first page of this issue of THE MIRROR is that of Jefferson De Angelis—the Mr. De Angelis of private life. At the present time, when the bill-boards are aglow with the same face transformed into the visage of the Jolly Musketeer, it is especially pleasing to catch a glimpse again of the real man. Mr. De Angelis has carried his humor further—geographically speaking—than any other American comedian of his class. He has appeared in Europe, Asia, Africa, Australia, and the islands of the seas; and it is said that he is quite as successful in entertaining a Chinese first-night audience as he is in winning applause from the *habitués* of the Broadway Theatre.

Born in San Francisco about fifty years ago, of theatrical parents, Mr. De Angelis made his professional debut while still an infant. At ten he was intrusted with a small part, and ever since that time he has steadily risen in the ranks, surmounting every obstacle in his path, until now he is one of the most popular stars on the American stage. The climb was not an easy one by any means, but from his present position Mr. De Angelis can afford to, and does, look back over the hardships of his early career with more mirth than sorrow. It adds something to one's enjoyment of his performance to know that he has seen the under crust of theatrical life and has gained the upper crust by hard, sincere effort. One appreciates the man while applauding the drollery of the character he assumes.

New York theatregoers have known Mr. De Angelis since he was a lad of fourteen. They saw him first as a member of the stock company at the old Union Square Theatre, then in half-hour sketches which he performed with his sister, Sarah—La Petite Sally. Several years afterward they recognized him as a promising member of McCaull's Opera company. Then for three years they knew him at the Casino; then at last they welcomed him as a star at the head of his own company. The large audiences which have greeted him during the past week at the Broadway Theatre, where he is presenting his last success, The Jolly Musketeer, prove that he is a prime favorite and that the opera is worthy of the star.

C. W. COULDOCK CRITICALLY ILL.

C. W. Couldock is seriously ill at the home of his son, S. Y. Couldock, in this city. Indigestion, complicated by dropsy of the heart, overcame the veteran actor a few days ago, and his usual strength failed gradually until it was feared that death was near. Yesterday, however, Mr. Couldock showed signs of returning health, and his physician expressed hope of early recovery.

About three years ago THE MIRROR published a long and detailed interview with Mr. Couldock, from which the appended sketch of his career is condensed:

Charles Walter Couldock was born in Long Acre, London, on April 26, 1815, and was educated in that city. Having at the age of sixteen seen Macready as Werner, he determined to become an actor, but was unable on account of family opposition to fulfill that desire until he was twenty-one. By investing ten pounds in tickets he secured the Sadler's Wells Theatre, and appeared as Othello for the benefit of a Mr. Burton, an actor in hard luck. He was billed as "Mr. Fortescue. His first appearance in London." After an interval of three months he secured an engagement with a strolling provincial company at an ostensible salary of fifteen shillings a week, the larger part of which, however, was never paid. After a few months of this he left the stage and obtained a position in a London commercial establishment, forsaking business before long to return to the stage.

At the age of twenty-six Mr. Couldock became a member of a stock company at Gravesend, and soon after went to Bath to support John Vanderhoff. About this time he was married in Bristol to Louisa Smith, who died in 1877. From Bath he went to Southampton, and thence to Edinburgh, for two seasons, the bill being changed so frequently that the young actor's life was full of incessant work. At Birmingham on Dec. 26, 1845, he opened as Sir Giles Overreach, and for four years played alternately in that city and Liverpool under the same management. During that period he acted with Macready, John Vanderhoff, Charles Kean, Madame Vestris, J. B. Buckstone, Webster, Charlotte Cushman, Ellen Tree, Fanny Kemble, Charles Mathews, and others.

Mr. Couldock came to America in 1849 to support Charlotte Cushman, opening at the Broadway Theatre on Oct. 8, 1849, in the title-role of The Stranger, to the Mrs. Haller of Miss Cushman. After playing a month in New York he visited Philadelphia, Boston, New Orleans, and other cities, but, deciding to remain in this country, did not accompany her when she returned to Europe. The four seasons beginning in the Fall of 1850 were spent as leading man at the Walnut Street Theatre in Philadelphia, the second season there being memorable for his first appearance as Luke Fielding in Madame Celeste's production of The Willow Copse.

In 1854 he began to star in Othello, Hamlet, Richard III., Richelieu, and The Willow Copse, but the season of 1857 found him in Laura Keane's company in New York. He acted Abel Murcott in the original production of Our American Cousin. Subsequently he acted with his own company and in support of stars at leading theatres throughout the country, until in February, 1880, at the Madison Square Theatre in New York, he made the success as Dunstan Kirke in Hazel Kirke. He played Dunstan Kirke 275 consecutive times in New York, and afterward for five years on the road. A few years ago he joined A. M. Palmer's company for a while, playing Colonel Preston in Alabama at the Madison Square Theatre for three weeks while J. H. Stoddart was filling an engagement in Washington. At the beginning of the season of 1894-95 he appeared for six weeks in Mr. Palmer's production of Augustus Thomas' New Blood in Chicago, and after that filled a six weeks' engagement in Humanity, which opened in Boston at the Bowdoin Square Theatre on Dec. 24, 1894. When Wilton Lackaye produced Doctor Belgraff Mr. Couldock was a member of his company in the early part of the season. The famous performance of The Rivals given by an all-star cast, with Joseph Jefferson and Mrs. John Drew at its head, at the Broadway Theatre, New York, on May 7, 1895, was a testimonial to Mr. Couldock, and led to the subsequent tour of that organization. Mr. Couldock practically retired from the stage two years ago, but was induced to play Dunstan Kirke when Hazel Kirke was revived for a week at the Star Theatre, New York city, last September.

ENGAGEMENTS.

Ethel Jackson, for On and Off, succeeding Katherine Florence.

Oscar Girard, to succeed William Norris in A Dangerous Maid.

Edwin Holt, with Julia Arthur.

Frederic Sumner, to play Captain Halliwell in The Little Minister.

Baby Beatrice, for the Macauley-Patton company, joining Nov. 11.

George Morehead, with Warde and Sackett's A Bachelor's Honeymoon company.

Lillian Maynard, with the Russell Brothers to play a part and to do her specialty.

Jack J. Farley, for The Tarrytown Widow, opening Nov. 15 at Stamford, Conn.

R. W. Guise, with Fanny Rice.

Magda Henry, for The Tarrytown Widow.

REFLECTIONS.

William Winter Jefferson, youngest son of Joseph Jefferson, a member of A Bachelor's Honeymoon company, accidentally drank a glass of carbolic acid solution at Utica, N. Y., Nov. 11. A physician was summoned and by vigorous work soon brought the young actor out of danger.

H. I. Robert, of the What Happened to Jones No. 1 company, had his overcoat stolen from the check room in a Kansas City hotel recently. The proprietor gave him $10 and a receipted bill for his week's board.

Alice E. Trudelle, after only one week's stay in New York, was called to Chicago by the sudden death of her father, Frank N. Trudelle, one of Chicago's old settlers, who went to that city in the early fifties and was prominent in financial and real estate interests.

Olga Nethersole and her company arrived in New York on Nov. 13 on the *St. Louis*. Her tour began at Cleveland, O., yesterday.

The New York Life Insurace Company, which owns Olympia, has decided not to lease any part of the building, but will sell it. A representative of the company has gone to London to try to negotiate its sale to an English syndicate.

Liebler and Company will send out next season two companies to play The Christian.

A "Number 2" company will be put out in a few weeks to play The Little Minister. Horace Mitchell, it is understood, will appear in the title-role.

Edward Kunz, musical director of A Stranger in New York, was married to Blanche Smith, at Chicago, Nov 7. Miss Smith was formerly a member of the same company.

Rebecca Warren, of Sothern's company, has been quite ill, the result of a surgical operation, but is now better.

The advance agent of A Stranger in a Strange Land announced in a New Haven paper the other day that the leading actress has "hair like a raven." A MIRROR reader asks whether this means that the young lady has feathers?

A sneak thief entered the dressing room of Ida Hart, of A Misfit Marriage company, at the Star Theatre, Buffalo, recently, and stole $150. The police have not succeeded in arresting the offender.

James J. Ryan and Jessie Merritt, members of the Joseph Greene company, were married in Boston Nov. 3.

A new comedy entitled All a Mistake, written by Walter C. Parker, had its first production at the Music Hall, Yonkers, N. Y., Nov. 8. The play made a good impression, being a clean and amusing comedy. An excellent performance was given by a cast including J. W. Robertson, George Fell, Tileston Bryce, Willard Hutchinson, Annie Alt, Eleanor Morong, Lillian Gerome and Lida Richards. Luckey and Parker are the managers of the company.

Walter R. Seymour has left The Lost Paradise and returned to the city. He will play a light comedy role in a forthcoming production.

Beatrice Goldie has returned to town, having closed with the Murray-Lane Opera company.

Joseph Le Brandt has rewritten the book of Hotel Topsy Turvy. So satisfactory was Mr. Le Brandt's work that Edward E. Rice has contracted with him to write a new comedy, which may be produced later in the season.

Harry Stuart Morrison, who for the past two years has conducted swindling operations by representing himself as H. C. Miner, jr., secretary of the Miner Lithographing Company, was indicted for larceny by the Grand Jury last week, on a complaint made by a young woman from whom he had obtained jewelry and money. Morrison will have a hearing to-day (Tuesday) in the West Side Court, on another charge brought by Mr. Miner.

No handsomer or more tasteful souvenirs have been distributed by a New York theatre than those given by Jacob Litt last Tuesday at the fiftieth performance of Sporting Life at the Academy of Music. The tokens were silver loving cups, artistic in design and lined with gold.

Marcus Moriarty, of Julia Arthur's company, is recovering from an attack of peritonitis. He was attended by Dr. Edward Bradley.

Joseph Callahan is rehearsing his new Faust company in Boston, and will go on the road shortly under the management of A. H. Dexter.

The Tommy Shearer company has secured the rights to The Black Flag from Howard and Doyle.

"By Your Side" is the title of a waltz ballad and chorus introduced in Charles H. Yale's The Evil Eye. It is by Sidney R. Ellis and Alfred J. Kuttner.

Gordon and Thornton have closed with Edwin F. Evans' comedy company. They will rest at their home, St. Louis, Mo., for two weeks, and then join Edward R. Titus' Comedians for the season.

Fredericks' Lyceum Theatre company are using Secret Service paper in North Dakota.

Joseph Breil has assumed charge of the arranging and manuscript department of the Herald Square Music Company in this city.

May Wilkes, with Cuba's Vow, is considering several flattering offers to star next season in a high-class repertoire.

At the first matinee of the season of the American Academy of the Dramatic Arts, to be given on Dec. 1 at the Empire Theatre, Franklin H. Sargent will offer three new plays—At the Sign of the Buff Bible, by Beulah Marie Dix; Liz, by Estelle Johnston, and A Lesson in Whist, by George W. and Helene Ripley Walthew.

George Shelton of A Brace of Partridges, will sail for England on Nov. 23, having been unable to secure a release from contracts there. He had a flattering offer to remain on this side.

Edd. Redway, remembered as the Admiral in The French Maid at the Herald Square Theatre, has made a hit in the new musical comedy, Campano, in London.

Blondell and Fennessy, encouraged by the success of a Cheerful Idiot, will control next season six companies: A Jay on Broadway, The Katsenjammer Kids, A Hobo Millionaire, Jealousy, and a Cheerful Idiot.

THE LAST DAY!
MONDAY, NOV. 28

Is the Latest Date Advertising Copy can be Received for the

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The Era, Nov. 12th, 1898.

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OLIVER BYRON.

NEW YORK, November 21st, 1898

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First-Class Dramatic Attraction for week of Nov. 28. Address quick, ALLEN'S STAR THEATRE, Providence, R. I.

MUSICAL NOTES.

Lilli Lehmann will leave Bremen on Dec. 12 to give a series of song recitals in this country, under management of Maurice Grau.

On Nov. 15 the season of Adele der Ohe and of the Kneisel Quartette began at Mendelssohn Hall, and of the Dannreuther Quartette at Chickering Hall.

Mrs. Caroline Washburn Rockwood gave a talk about songs and song writers at Hardman Hall last Tuesday.

Victor Herbert's conductorship of the Pittsburg Symphony Orchestra has been so successful that the number of musicians will be increased at once from fifty-three to seventy.

Juliet Corden, Florence Terrel, and Nahan Franko were the soloists at the Sunday concert of the New York Orchestra at Carnegie Hall.

The "Cyrano Waltzes" were published on Nov. 12. They are the composition of Frank Witmark, and are dedicated to Richard Mansfield, the title page bearing an autographed portrait of the actor.

R. E. Johnston has become the sole manager of William H. Sherwood, the pianist.

The National Conservatory Orchestra will give their first concert to-night at the Madison Square Garden Concert Hall.

The second popular concert of the Paur Symphony Orchestra's series was given on Nov. 13 at Carnegie Hall. A very large audience received the musicians enthusiastically. Max Karger, Katherine Bloodgood, and Jessie Shay appeared with the orchestra and won hearty applause.

THE VAUDEVILLE STAGE

AN ARTISTIC PERFORMANCE.

FELIX MORRIS IN THE VAGABOND.

Felix Morris is one of the higher artists who have repeated in vaudeville the success earned aforetime in the legitimate drama, and his triumph has been, perhaps, more complete, substantial and satisfying than that of any other player of his rank who has "taken the plunge." Mr. Morris has recently concluded a tour across the continent, and has signalized the season by reviving the charming one-act play, The Vagabond, which he presented during his last tour with the late Rosina Vokes, and in the title-role of which he is shown in the picture above. Of his work in this little drama the Boston *Transcript* recently said: "Mr. Morris' art has been frequently praised in these columns, and there can be no further need of emphasizing the fact that it fairly touches the borderland of greatness. Few actors can equal Mr. Morris in artistic fineness, subtlety and pathos, and few also have the power of enthralling an audience through the influence of so magnetic a temperament. Mr. Morris' hero of the war is pictorially perfect; he apparently has stepped directly from the pages of some forgotten legend. He is as ideal as he is real."

THEATRES AND MUSIC HALLS.

Tony Pastor's.

An excellent bill, headed by Tony Pastor in his new songs, includes Filson and Errol, in A Tip on the Derby; O'Brien and Havel, in A Newsboy's Courtship; Maud Nugent, comedienne; Emma Krause and Margaret Rosa and their Dutch pickaninnies; George Evans, comedian; Bardner and Gilmore in A Lover's Quarrel; Fields and Salina, comedy duo; Eddie Pinaud, the Brownie bicyclist; Marion and Pearl, comedians; Cooke and Osten, illustrated songs; Warren and Howard, comedy duo, and Josie Claflin, soubrette.

Proctor's.

A special production of The Holly Tree Inn, dramatized by Augustus Thomas, and played by Trixie Morrison and Harold Walsh, is the feature of a bill which includes Rudinoff, the French entertainer; Charles T. Aldrich, comedy juggler; Watson, Hutchings and Edwards, comedy trio; Yorke and Adams, Hebrew comedians; Ethel Levey, comedienne; the Three Nevarros, aerial ladder performers, who make their New York debut; Le Roy and Clayton, comedy duo; Leo Dervalto, spiral ascensionist; Knoll and McNeill, cornet duettists; Cyr and Hill, duettists; Hill and Whittaker, entertainers; T. J. Hefron, monopede comedian; Louise Sanford, vocalist; Frank Whitman, violinist; Wormwood's monkeys, and the wargraph.

Keith's Union Square.

Amelia Summerville is the star this week, presenting Kyd's Bride. Alice Atherton remains a second week, and Frank Bush makes his first appearance here. The others are Gus Williams, comedian; Maxwell and Simpson, illustrated songs; Juan Caicedo, wire performer; Bloom and Cooper, comedy duo; Mardo, juggler; Dick and Alice McAvoy, comedy duo; Leonard and Fallon, comedians; the Harbecks contortioinsts; Mazziotta, musician; Jessie De Laine, banjoist, and the Two Fords, dancers. The biograph is a fixture.

Pleasure Palace.

The Battle of San Juan Hill, the most elaborate production ever made at a vaudeville house in this country, is the big feature this week. Two hundred soldiers, twenty horses, brass bands, special magnificent scenery, and complete accessories are utilized in the spectacle, which promises to create a sensation. The whole affair has been put together and staged by R. A. Roberts, with suggestions and directions from J. Austin Fynes, who conceived the idea. The vaudeville bill is headed by Joseph Hart and Carrie De Mar, in their comedy sketch, and Cawthorne and Forrester in A Damage Suit. The others are the Brothers Damm, comedy acrobats; Will F. Denny, vocalist; Edwin R. Lang, comedian; Harlan and Yost, illustrated songs; the Van Aukens, bar performers; Doherty's poodles; Mat Farnan, comedian; Fred Valmore, musical mimic; Collins and Breen, acrobatic comedians; Florence Moore, soprano, and Julia Lee, monologist.

Koster and Bial's.

Josephine Hall makes her first appearance as an out-and out vaudeville star in a new specialty especially written for her. The Four Abras, musical equilibrists from Berlin, make their American debut, and Willy Ozeola, another equilibrist from Paris, is also seen here for the first time. The other performers are the Hawthorne Sisters, comediennes; Williams and Walker and company, Monroe and Mack, comedians; the Fredericks Trio, gymnasts; Kelly and Ashby, acrobats, and Jane Delrome, chanteuse.

Harlem Music Hall.

The bill includes Mr. and Mrs. Sidney Drew, Press Eldridge, Dixon, Bowers and Dixon, Wills and Loretto, Mlle. Carrie, Bijou Comedy Four, Dave Meiers, and Kennedy and Quatrelli.

Weber and Fields' Music Hall.

Hurly Burly and Cyranose de Bric-a-Brac are running along to full houses. The olio is headed by the Pantzer Brothers.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesques, first part and living pictures continue, with an olio presenting Winstanley and Sullivan, Nellie Sylvester, the Three Everetts, Eulalie, Mendoza Sisters, Ella Caldwell, and Fatima.

MINER'S BOWERY.—Robie and Dinkins' Knickerbockers have a burlesque and an olio including the California Trio, the Three Gardners, Shayne and Worden, Mae Taylor, Raymond and West, Grant and Durand, and M. S. Whalien. The Bohemian Burlesquers follow.

LONDON.—Rice and Barton's Big Gaiety company present two burlesques and an olio introducing Rice and Barton, Hattie Mills, Josie Flynn, Barton and Eckhoff, Swan and Bambard, Frankie Haines, Touhey and Mack, Miles and Raymond, Elsieta, Idylla Vyner, and the Princeton Sisters. Harry Morris' Little Lambs are underlined.

MINER'S EIGHTH AVENUE.—Miner and Van's Bohemian Burlesquers return for a week with a burlesque and olio headed by Van and Nobriga, Evans and Vidocq, and Myrtle Tressider.

OLYMPIC.—Irwin Brothers' Burlesquers are amusing the up town residents.

DEWEY.—The May Howard Extravaganza company, presenting the burlesques, The Ladies' Alimony Club and Secret Server, and an olio, is the attraction. Among the specialty people engaged are Joe Welch, the Ben Harney Trio, Flynn and De Costa, the Five Cornalias, the Mills Trio, Al. H. Weston, and Moran and Wesley.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Tony Pastor was as full of exuberance as a boy last week and sang his parodies with great success. Tom and Lily English, who have not been here in some years, made their American reappearance. Their act consists of singing, whistling, a little comedy and selections on cornets and other instruments. Their work is not boisterous but it is pleasing. Nat M. Wills and Mlle. Lorretto made a great hit in their specialty, The Tramp and the Gay Soubrette. Mr. Wills can sing faster than any two men on the stage, and as his parodies are all good the laughter is almost continuous while he warbles. His eccentric comedy business with his partner is also very funny. Mlle. Loretto did a neat dance and made a very pretty appearance. Brown, Harrison and Brown presented a very smart act, full of novel bits of business, good low comedy and excellent dancing. The trio is composed of two men and a woman. One of the men knows how to fall in a dozen different ways, each one funnier than the others. They may be credited with making a decided hit. Press Eldridge was on hand with some witty remarks, nearly all of which caused much hilarity. He also sang some good coon songs. Cora Routt looked very arch as she sang "Go to Helen Hunt for It," which seems to be the star song of her repertoire. She sang some others too, and won numerous laughs. Hazel Tidd, another soubrette, had a smart repertoire and seemed to please the crowd. Walter and Mamie Deaves' little troupe of marionettes made one of the big hits of the bill. The act is full of life and ginger and was a regular godsend to the children. Al Lawson and Frances Namon presented an act in which bicycling and bag-punching are the features. Tegge and Daniel, Tony and Flo Vernon, the three Renos, Brooks and Brooks, and the Ramsey Sisters were also in the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Good fun, good singing, sweet music, and pretty girls were the magnets which attracted crowds here last week. The burlesque on Cyrano de Bergerac is now in excellent shape and is nearly as funny as Hurly Burly. A very funny front scene has replaced the one which marred the first night's performance. Special mention must be made of Rose Beaumont, who made a decided hit in Fay Templeton's parts, Miss Templeton being absent on account of illness. The olio was the same as it was the week before. Mlle. Olive, the dainty juggler, continued to score a hit with her smart tricks and the Van Aukens were applauded for their very fine exhibition on the horizontal bars.

KEITH'S UNION SQUARE.—John W. Ransone changed his make-up from that of the ruler of New York city to that of the coming ruler of New York State. He had gone to great pains to give a faithful reproduction of Roosevelt's appearance, and nothing was wanting, from the Rough Rider's uniform to the teeth and eyeglasses. He opened with a song to suit the new character, and won a laugh or a burst of enthusiastic applause after almost every line of it. After that he drifted into his usual act, which consists of a string of stories spendidly told. Ransone scored as big a hit in this impersonation as he did when he first appeared as Croker, which is saying a good deal. Alice Atherton, in a new and very becoming make-up, won a well-deserved success with "Lazy Bill," a new and very catchy song; "I Love Dat Man," and her great laughing song, which is one of the few ditties that cannot grow stale. Miss Atherton is a consummate artist, and it is pleasant to record her distinct hit. The McCoy Sisters and Sam Marion, assisted by Minnie McEvoy, appeared in a new sketch called Crossed Wires. The McCoys are bright girls with pretty faces and supple limbs, and they are a pleasing contrast to the general run of comediennes. Their sketch is a simple little affair written for the purpose of introducing an extremely fetching dance by the McCoy Sisters and Sam Marion with a little Irish comedy business by Mrs. McEvoy. The act is bright and smart and made a very favorable impression. Johnnie Carroll and Addie Crawford appeared in a sketch written around Mr. Carroll's singing specialty. After a little dialogue Mr. Carroll started in and sang songs of a se' ous, comic and coon order, all of which made hits. Miss Crawford displayed a charming Pittsburg accent in the first part of the sketch and obligingly blackened her face for the sake of walking across the stage twice at the finish of the act. Mr. Carroll won applause for his songs and advertised his publisher liberally. The Valdares made their first appearance since their return from Europe, and proved that practice makes perfect by doing a better bicycle act than ever. Percy Honri, billed as the world's greatest concertina-player, made his first appearance in America. He plays these push and pull arrangements so well that one is tempted to forget that they are sometimes called "tenement house pianos." The Sisters Coulson were warmly applauded for their very fine rolling globe and skipping rope specialties, which were among the most pleasing features of the programme. Gallagher and Barrett, the Asbeys, Armstrong Brothers, the Review Comedy Four, Master Joe O'Hare, the Hale Sisters, George Leslie, Charles Hooker, and the American biograph with new views, were also in the bill.

KOSTER AND BIAL'S.—Straight vaudeville, with a swell "coon" finish was the order of things last week. Sir Andy de Bootjack was laid away and Clara Betz, of "perfect figure" fame, was put in instead to do some posing in the make-believe "altogether." She struck various attitudes under a strong calcium and held the breathless attention of the gentlemen who are long on applause and short on hair. Even the 50-cent crowd put the elastics in their necks to a severe strain trying to get a good view of the lady with the cute curves. Mlle. Jane Delorme, fresh from the Folies Bergeres, Paris, sang chansonettes which interested some of the front row occupants almost as much as the poses of Miss Best. Those who didn't understand French watched the ones who did and came in with their giggles and their applause at the proper time. Mlle. Delorme is bright and lively and put lots of ginger into her work. The Hawthorne Sisters, Lillian and Lola, continued their remarkable success. Their song, "Lily of Laguna," is very tuneful, and their pleasing rendition of it brings them plenty of applause and first-class press notices. Goggin and Davis were put in the regular olio and scored a hit with their acrobatic act. Kelly and Ashby, Monroe and Mack, and the Fredericks Trio were well received. Williams and Walker and their forty colored assistants closed the programme with their Senegambian Carnival, which was described last week. The songs, dances and cake-walk evoked enthusiasm as usual. The Blue Hussar Band and the orchestra, under Richard Stahl's direction, made the vast hall re-echo with sweet sounds.

PLEASURE PALACE.—Marie Jansen scored a distinct and deserved success here last week. She has gotten over the nervousness which handicapped her when vaudeville was strange to her, and sang with all the charm which made her such a favorite in comic opera. James Thornton, with his monologue, and Willard Simms, assisted by Jennie Graham, repeated the big hits they made at the Twenty-third Street house the previous week. With two such fun-makers as Thornton and Simms no bill could be considered dull. Elvira Frencelli and Thomas Lewis sang solos and duets very sweetly. Le Roy and Clayton won a laugh with every line of their Celtic act, which is as funny as anything in its line. Clements, Marshall and Little Sunshine scored a decided hit in their singing and dancing specialty, which possesses some novel points. Charles W. Littlefield made a big hit with his excellent imitations and was warmly encored. Cooke and Clinton, the sharpshooters, hardly ever missed the mark. The Musical Ravens' instrumental selections were fairly good. Wormwood's animals pleased the children immensely. The Willett and Thorne Farceurs, Rosaire, Klein and Clifton, Deets and Don, and Edwards, Kerbnell and Williams were also in the bill. Fred Watson was encored for an original rendition of the song craze of the day, "She Was Bred in Old Kentucky."

PROCTOR'S.—Nellie McHenry and her company moved down from the Palace and presented the sketch Patchwork, which was reviewed last week. Minnie Methot, who has been very popular on the concert stage, made her vaudeville debut with fair success. Watson, Hutchings and Edwards, who were added to the bill, made one of the biggest hits of the week in their Dutch sketch. Lydia Dreams and her dummies were well liked, even if they did spring some very ancient gags. Mazuz and Mazette presented their old act, The Tramp and the Brakeman, and their quaint business won them many laughs. Ben Harney and his two assistants supplied rag-time by the yard, and made a solid hit, although their names didn't appear in big black type, which distinction they deserved far more than some of those who were accorded it. Hanley and Jarvis threw jokes of all sizes at the audience, some of which hit them quite hard. The Marvelous Seymours were applauded for their excellent acrobatic act. Hildora and Norine did many remarkable things in the juggling line. The La Porte Sisters looked attractive and sang well. Their repertoire is made up of some of the most popular songs of the day. Barry and Bannon put plenty of vim and action into their Irish farce, which made a hit. Howley and Leslie did a pleasing singing and dancing sketch, in which Miss Leslie gives her faithful imitation of a child. Dudley Prescott, the four Columbians, and the wargraph were also in the bill.

HARLEM MUSIC HALL.—Fields and Lewis' Broadway Burlesquers did a tremendous week's business, and pleased the patrons of this cozy hall with their excellent entertainment. John Kernell and Fields and Lewis had some appropriate new gags, and Harry Le Clair, the Mitchell Sisters, the Three Schrode Brothers, and Merritt and Rozella scored hits. Lottie Gilson proved a real "little magnet," and had to sing five or six songs at every performance. One of the secrets of her success is the introduction of new material. Last week she put on two new songs, "Nonie" and "The Moth and the Flame," both of which made big hits. Her "trade-mark" song, "Little Willie," was received with as much favor as if it were brand new. The burlesque, A Summer Night on the Casino Roof, was well received.

The Burlesque Houses.

SAM T. JACK'S.—The burlesques, concert, first part and living pictures were continued last week to the usual big business. The olio included Ely and Harvey in their amusing sketch; Gertie Golden's fetching songs; the Borani Brothers' disappearances; the Mendoza Sisters' aerial feats; Eulalie's astonishing contortions, and Rosa Masso in character songs.

LONDON.—Roeber and Crane Brothers' Vaudeville-Athletic company drew such crowds last week that the sale of tickets had to be stopped nearly every evening. Ernest Roeber wrestled successfully with various opponents during the week. Crane Brothers gave their quaint creation, The Heart of Mudtown, Alf Grant rattled off his lively monologue; Rosalie danced and sang nicely; Bigger and Dreher sang sweetly; West and Williams talked and parodied; Daily and Devere offered their entertaining sketch, and Ford and Dot West made their customary hit as the Waiter and the Maid. The bill immensely pleased the London's patrons.

MINER'S EIGHTH AVENUE.—Clark Brothers' Royal Burlesquers returned last week, playing to big business in the bill seen only a few weeks before at the same theatre.

BOWERY.—Fred Rider's Moulin Rouge gave a very enjoyable entertainment to good business. The burlesque, A Fountain of Pleasure, was in three scenes. In the first a funny plot was introduced by Norma Wills, Charles Harris, Monte Collins, Nellie Walters, James Cooper, Harry Stewart, and a large force of assistants, and Cuerbo and Nolan did their black-face specialty with success. The last two scenes were devoted to specialties by Cooper and Stewart, sidewalk talkers; Wills and Collins, in a capital travesty; the Sisters Bachelor, in a pleasing musical act, and Harris and Walters, comedy duo. There were also a novel and amusing manikin dance, and some extremely well executed ballets, led by the Signorine Macarri, dancers of much skill. The Riderscope, a burlesque on the moving pictures, was another feature. The chorus was extremely pretty, and the costumes most tasteful. The company used only its own scenery. Some broad lines, most of them allotted to Charles Harris, were the only displeasing features.

DEWEY.—T. E. Miaco's City Club company played to large business last week. Two elaborately staged burlesques were the features of the performance. The first, A Wild Night in Washington, written by Herbert Hall Winslow, with music by John Stromberg, introduced the full strength of the company, in songs, dances and general hilarity. The concluding burlesque, The Divorce Court, by Frank Dumont, was equally good, and included a very pretty dance by a number of girls. Harry Thompson, Fanny Everett, Lew Palmer, Nellie Waters, and others, appeared in both burlesques. The olio included Nellie Waters, the popular vocalist; Leslie and Fulton, Siegfried, Nestor, Wrenn and Young, Lew Palmer, and Paulo and Dika in their disrobing sketch. A patriotic overture, introducing some effective pictures, was well received. The company carries its own scenery.

VAUDEVILLE AT THE THIRD AVENUE.

H. Brunelle and Company have taken a lease of the Third Avenue Theatre, and opened it last evening with a vaudeville bill, including Charles Bowser and company in A Domestic Cyclone, Crimmins and Gore, Carrie Scott, Barry and Bannon, James Richmond Glenroy, Riley and Hughes, the Sisters Revere, Gus Garholt, and others. Next week Press Eldridge and other stars will appear. Mr. Brunelle intends to work hard to make his venture a success. His record as manager of Proctor's is a guarantee that he will leave nothing undone that will add to the comfort and pleasure of his patrons.

ROSENTHAL MOVED TO OMAHA.

"Jake" Rosenthal, who has been manager of the Orpheum in Los Angeles for the past six months, has been transferred to the Creighton Orpheum in Omaha, which he will manage for the Orpheum company. Mr. Rosenthal made such a success with the Los Angeles house that he was selected by Mr. Meyerfeldt in preference to a score of other good men. His successor at Los Angeles is T. J. Myers, formerly treasurer of the house.

A POPULAR DANCER.

DIANA.

This picture of Diana will be recognized at once by her many American admirers. As a prismatic mirror dancer, introducing a high-class singing specialty, she offers a unique and meritorious act which has gained for her fame and fortune. Diana is a most sensible artiste. She does not claim to be the originator of the serpentine dances. She has established her reputation by introducing novel methods in her specialty as far superior to the old-time act as is the horseless carriage to a "rickshaw."

The many improvements she has made in this line of work have established for her a permanent standing in all the high-class houses in this country, where her act is now regarded as a regular feature, and is accordingly placed as a headliner everywhere.

The great electric and light effects used in Diana's act are the improved inventions of her manager, A. W. Handy, who has made them a life study. He is an expert electrician, and his constant search for the beautiful harmony in color work enables him to continually improve even on his own various kaleidoscopic inventions. He has three expert assistants permanently employed, whose constant endeavor is to make Diana's act the most pleasing of its kind.

THE BATTLE OF SAN JUAN HILL.

The Battle of San Juan Hill, "a combination of fact, fiction, anecdote and incident," was produced yesterday afternoon at the Pleasure Palace. The scenery, by Joseph Physioc, is in cycloramic form and is a splendid picture of the Cuban hillside on which the great battle took place. The Spanish blockhouse is at the top of the hill, and at its base are palm trees and bruch, imitating the original closely. The moon throws her pale light over the pretty scene. Some Spaniards are chatting carelessly when a courier warns them of the enemy's approach. They retire to the top of the hill, and in a few moments the American soldiers appear and go into camp. There is a good deal of talk before the order to storm the hill is given. Colonel Roosevelt, General Wheeler and other omcers consult about the plan of attack and then the order comes to begin. There is plenty of noise and smoke before the Spaniards surrender, and many touching incidents occur, such as the caring for wounded soldiers, deaths of brave fellows and so on.

The production is a splendid one in every way, but there is hardly enough real fighting in the battle scene. When the participants get used to the work it will go with more snap, and then it will undoubtedly become a big popular success.

The audiences yesterday were very enthusiastic and broke into cheers frequently. R. A. Roberts, who produced the spectacle, appeared as Roosevelt, as Thomas Springer, who was to have played it, was injured on Sunday night at rehearsal. Those who had speaking parts were Frank Thornton, Frank M. Corneil, Arthur Carleton, William Bernard, Jack O. Cantor, J. L. Saphore, Walter R. Seymour, M. J. Potter, Frank Conroy, Lauren Rees, Harry Sommers, and Charles Smith.

DOES ADVERTISING PAY?

Milton Nobles put a small advertisement in THE MIRROR last week, announcing that he had three weeks open in December, owing to the shifting of some dates. He writes that he received offers enough from managers to fill half a season. Some of them came by telegraph before THE MIRROR reached Mr. Nobles by mail. Comment is superfluous. Mr. and Mrs. Nobles are in Cincinnati this week.

BURR McINTOSH IN VAUDIVILLE.

Burr McIntosh will abandon the legitimate stage shortly and will make his vaudeville debut at Proctor's in a comedietta, in which he will employ eleven people.

VAUDEVILLE JOTTINGS.

Saharet has made a big hit at the Wintergarden, Berlin. She has completely eclipsed Cleo de Merode, who is in the same bill.

The Americans are holding their own and a little more in Berlin. A recent programme of the Wintergarden in that city contains the names of Saharet, Madeline Kilpatrick and W. H. Barber, Alburtus and Bartram, Amelia Stone, and the De Foreests. The American biograph is the closing feature.

While playing recently in San Francisco Edward M. Favor and Edith Sinclair were offered a two years' engagement at the Tivoli in that city, to begin next October, by Manager Leahy. They are thinking it over.

George T. Welch, until recently a member of the Third Avenue Theatre Stock co., is now playing a leading comedy part with Charles Bowser, in his sketch, A Domestic Cyclone.

G. W. Shea opened his West End Varieties on Eighth Avenue near Thirty-second Street last week. It is a neat little hall, and is already doing a thriving business.

Francesca Redding's suit against the Orpheum co. has been satisfactorily adjusted by her attorneys, and she will begin a seven weeks' tour of the circuit in San Francisco on March 27 next.

The case of William Golden against the N. Y., N. H., and H. R. R. has been settled before trial. Mr. Golden charged the company with having caused him to lose an engagement because they did not deliver his trunk on time. He was represented by Attorney M. Strassman.

Last Sunday night's concert at the Third Avenue Theatre drew a crowded house. The bill included Charles Bowser and his comedy co., Crimmins and Gore, and many other entertaining specialty people.

The members of the Alma Chester co. were entertained at Gloucester, Mass., by the Elks' Club. Charles W. Ottis presided, and the follow-

A HIT IN VAUDEVILLE.

JAMES HORNE.

Above is a likeness of James Horne, who is playing a return engagement over the Keith circuit, with his successful and entertaining one-act play, An Awful Fix. Mr. Horne is well known on the legitimate stage as an actor of sterling worth. His past engagements have been as leading man with The Soudan, James A. Herne's Hearts of Oak, William A. Brady's Old Glory, MacDonough and Kennedy's Siberia, Two Little Vagrants, and as star in The Lost Paradise.

The Philadelphia *Inquirer* speaks of his Reuben Warner in the following words: "Not with faint praise should be characterized the performance of James Horne in the part of Reuben Warner. There was in his portrayal strength, grace, a perfect modulation of tone to action, of action to sense, a full, robust, splendid performance of one of the noblest character parts to be found in any drama of the time. It has been said that Mr. Horne comes nearer to the author's ideal of the character than any actor who has been seen in the part, and his performance last night showed that the author is not far amiss in his belief, for if he is not the nearest to the ideal of the part, it is hard to conceive how an actor could come nearer to it."

Judging from the criticisms, Mr. Horne is equally as successful in vaudeville as he has been on the legitimate stage. J. J. McNally, of the Boston *Herald*, said: "The most ambitious act in yesterday's programme was An Awful Fix, as presented by James Horne and company, which can with justice be set down as one of the real dramatic successes introduced into vaudeville. It is played with snap and spirit; the dialogue is bright and connected, and the situations are ridiculously funny. Mr. Horne, as the cool De Brass, was capital." The Philadelphia *Ledger* says: "James Horne was the headliner at Keith's yesterday; his sketch, An Awful Fix, was a howling success. The audience laughed till they cried." At the conclusion of their Eastern engagements Mr. Horne and his company will start for a tour of the Western circuits.

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ing members contributed to the programme: O. W. Dibble, Will J. Kennedy, J. Irving White, Harry Lee, Herbert H. Power, Harry E. McKee, and Will A. Partello. J. C. Welsh furnished the musical part of the programme.

J. Austin Fynes was so exhausted after an all-night rehearsal of The Battle of San Juan Hill that he was obliged to remain at home all day yesterday under the doctor's care. He has been working very hard on the production and did not go to bed until seven o'clock Monday morning.

Judge's Library for December has the laughing face of Loney Haskell on the title-page. One should, however, never judge a book by its cover.

Bettina Girard has joined the co. at Sam T. Jack's, and is appearing in the burlesque, A Warm Reception.

Another series of Sunday night concerts was inaugurated at the Fourteenth Street Theatre on Nov. 20, under the direction of a Mr. Mausch.

Rice and Barton's first date in New York city this season was made memorable by breaking the record of the Olympic Theatre.

The Morris Ladies' Quartette are scoring big hits with the Harry Morris' Little Lambs co. The quartette is composed of Emma Rolfe, Leona Hamilton, Georgie Bell Kyle, and Florence Kennedy.

Rena Darrelle and Iren Mellaro, known as Darrelle and Mellaro, have just closed a successful engagement at the Gilmore Theatre, Springfield, Mass., week of Nov. 13, and open at Keith's, Boston, this week with Poli's, New Haven, to follow.

Len Spencer's Minstrels opened at Lakewood N. J., on Nov. 19, and made a decided hit. The house was crowded and many were turned away.

John L. Sullivan will put on a novel entertainment next season, consisting of a moving picture history of his life, showing each of his great fights.

Frank McNish reports making a big hit in St. Louis. His wife, Rosie Albro, who is a St. Louis girl, is revisiting her old friends after an absence of thirteen years. She received many floral tributes during the engagement.

Al. Lewis, of Lewis and Evans, is making a big hit with some new songs.

Fred Wyckoff, who has recently gone into vaudeville, reports a big hit in his act, The Rural New Yorker. He is at Huber's, in this city, this week with Austin and Stone's, Boston, to follow.

George B. Alexander is meeting with success en route with Jack Burke's Turkish Bath co.

The Empire Trio (Young, Adams and Young) are meeting with success in the Western theatres. They have closed on Kohl-Castle circuit and the Moore circuit, and will shortly be seen in New York at one of the leading houses.

Lillie Engstrom was out of the bill of the Rentz-Santley co. last week, suffering from the grippe, but will rejoin this wek in Boston. The Sisters Engstrom will close with the co. mentioned in Providence next week.

The Willett and Thorne Farceurs played last week at the Pleasure Palace, having, at the request of the management, changed their date from Dec. 25 in order to fill a vacancy. They met with their usual success. This week they are at Hyde and Behman's, Brooklyn.

Foy and Clark's goldfish eating specialty has been introduced in London by Wood and Shepard, who are at the Palace.

Frank Hall, secretary of the English Music Hall Benevolent Fund, died in London recently at the age of sixty-two. He had been a comic singer and music hall manager in his time.

Flo Irwin's new sketch is called The Gay Miss Con.

John W. Vogel's Afro-American Mastodon Minstrels have been playing to a record breaking business everywhere. At Wellsboro, Pa., over eleven hundred people were in the Bache Auditorium to see the popular organization at Williamsport. The following night, they were compelled to put the orchestra on the stage. This was the largest house Manager Bubb, of the Lycoming, has had the season. Mr. Vogel will sail for Paris, acompanied by his wife, about Dec. 1 to complete arrangements for the appearance of his co. at the Exposition in 1900. During his absence Edwin De Coursey will have charge of the co.

Inez Rae, of Weber and Fields' Stock company, was married in Jersey City on Nov. 10, to John McWilliams.

Gus Hill's New York Stars, managed by Harry Hill, opened their season Oct. 24 at Kernan's Auditorium, Baltimore, to big business. The company made such a hit that Manager Kernan has booked it for a return date. Among the people engaged are Frank Bush, Mlle. Ani, who will feature her new aerial act, The Ladder of Life, Lawrence and Harrington, Deaves' Marionettes, Silboe and Emmerson, and Lick and Luck. The Stars play Brooklyn Music Hall week of Dec. 5.

Eva Mudge, whom her admirers call "Helene Mora Number Two," is a special feature with the Manhattan Entertainers. She is a talented character comedienne and has a remarkably sweet voice.

Charles Grapewin and Harry Blocksom were initiated into St. Cecile Lodge, F. and A. M., of New York City, on Nov. 13.

Annie Hart has made a big hit with her new song, "Queen of the Rough Riders."

W. H. McElfatrick and Sons have completed the plans for the new music hall Percy Williams is to build on Fulton Street near Flatbush Avenue, Brooklyn. It will be called The Palace, and will be ready for the opening of next season.

Giacinta Della Rocca, under the exclusive direction of Robert Grau, has her season booked solid until April 17. She is at Keith's Bijou, Philadelphia, this week.

Jeannette Dupree was presented with an English bull terrier last week by Harry Tremayne, stage-manager of the Lyceum, Boston, Mass.

Harry Leighton, formerly featured with Hi Henry's Minstrels, is making a big hit with his singing with the Manhattan Entertainers.

The front page of a recent issue of the *Western World*, published in Los Angeles, Cal., contained an excellent likeness of Mary Norman, who was interviewed by a representative of the paper, and chatted charmingly of her career.

Amy Lee tried her new sketch, Mistress and Maid, by E. E. Kidder, on Tuesday last at Tony Pastor's. It was well received.

Mayme Gehrue will leave the Pousse Cafe company at Binghamton this week.

Eleanor Kirk, of Brooklyn, has written a bright sketch for Walter E. Perkins, which he may present in vaudeville next Summer. She has also written a new sketch for Maude Banks.

VAUDEVILLE PERFORMERS' DATES.

Atherton, Alice—Keith's, N. Y., 14-26.
Asheys, The—Keith's, Phila., 21-26.
Aldrich, Chas. T.—Proctor's, N. Y., 21-26.
Abacco Brothers—Olympic, Chicago, 21-26.
Aimee, Mlle.—Columbus, St. Louis, 21-26.
Alburtus and Bartram—Wintergarden, Berlin, Germany, 30-Feb. 1, 1899.
Austin, Geo. E.—Poli's, New Haven, 21-26.
Axtel and Howard—Poli's, New Haven, 21-26.
Abras Four—K. and B.'s, N. Y., 21-26.
Ahrens, The—Park, Worcester, 21-26.
Almont and Dumont—G. O. H., St. Louis, 21-26.
Austins, The—Columbia, St. Louis, 21-26.
Avolos, Three—Gt. Northern, Chicago, 21-26.
Burkhart, Lillian—Leland, Albany, 21-26, Fall River, Mass., 28-Dec 3.
Bush, Frank—Keith's, N. Y., 21-26.
Bloom and Cooper—Keith's, N. Y., 21-26.
Brown, Harrison and Brown—Poli's, New Haven, 21-23.
Bannocks, The—Sam T. Jack's, N. Y., 21-26.
Brown, Fred—H. and B.'s, Brooklyn, 21-26.
Bartel, Grace—Heck's Wonderland, Cin., O., 21-26.
Barry, Frank—Keith's, Phila., 21-26.
Baldwin and Daly—Chicago O. H., 21-26
Batty, Professor—Columbia, St. Louis, 21-26.
Colby and Way—Glasgow, Scotland, 21-28, Newcastle, England, Dec. 5-10, Sheffield 12-24, Birmingham 26-Jan. 7.
Coote and Kingsley—Keith's, Prov., R. I., 21-26.
Cashman, Henry C.—Keith's, Prov., R. I., 21-26
Cawthorn and Forrester—Palace, N. Y., 21-26, Leland, Albany, 28-Dec. 3.
Caicedo, Juan—Keith's, N. Y., 21-26.
Coulson Sisters—Keith's, Phila., 21-26.
Case, Chas.—H. and B.'s, Brooklyn, 21-26.
Craig Trio—Dearborn, Chicago, 21-26.
Camp, John E.—Keith's, Boston, 14-26.
Corinne, Olympic, Chicago, 21-26.
Castle, Dolly—Heck's Wonderland, Cin., O., 21-26.
Carrie, Mlle.—Harlem Music Hall, N. Y., 21-26.
Cooke and Osten—Pastor's, N. Y., 21-26.
Claflin, Josie—Pastor's, N. Y., 21-26
Collins and Breen—Palace, N. Y., 21-26
Cyr and Hill—Proctor's, N. Y., 21-26
Conway and Staats—Empire, Buffalo, 21-26.
Courtland, Grace—Wonderland, Detroit, 21-26.
Carter, Billy—Keith's, Phila., 21-26.
Clayton, Frank—Keith's, Phila., 21-26.
Castillians, Five—Chicago O. H., 21-26.
Casino Four—Masonic Temple, Chicago, 21-26.
Doherty, Professor—Palace, N. Y., 21-26.
Dixon, Bowers and Dixon—Harlem Music Hall, N. Y., 21-26.
Damm Brothers—Palace, N. Y., 21-26.
Davis, Kate—Keith's, Boston, 21-26.
Derenda and Breen—Wonderland, Detroit, 21-26.
Dandy, Jess—Fountain Square, Cin., O., 21-26, Hopkins', Nashville, 28-Dec. 3.
Diana—Gt. Northern, Chicago, 14-26.
Deliere, Blanche—K. and B.'s—indefinite.
Downes, T. Nelson—G. O. H., St. Louis, 21-26, Haymarket, Chicago, 28-Dec. 3.
Dolan and Williams—Heck's Wonderland, Cin., O., 21-26.
Daly and Armstrong—Poli's, New Haven, 21-26.
Drew, Mr. and Mrs. Sidney—Harlem Music Hall, N. Y., 21-26.
De Lorme, Jane—K. and B.'s, N. Y., 21-26.
De Lane, Jessie—Keith's, N. Y., 21-26.
Denney, Will F.—Palace, N. Y., 21-26.
Dervalto, Leo—Proctor's, N. Y., 21-26.
Derrelle and Mellaro—Keith's, Boston, 21-26.
Dunn and Nichols—G. O. H., St. Louis, 21-26.
Dustan, Eddie—Columbia, St. Louis, 21-26.
De Haven and Maie—Columbia, St. Louis, 21-26.
Dustan, Mr. and Mrs. R. J.—Columbia, St. Louis, 21-26
Diamond, Geo. H.—Wonderland, Detroit, 21-26.
Delarn and Debrimont—Olympic, Chicago, 21-26.
Del Puente—Gt. Northern, Chicago, 21-26.
Eldridge, Press—Harlem Music Hall 21-26.
Eulalie—Sam T. Jack's, N. Y., 7-26.
Empire Trio—G. O. H., London, Ont., 21-26, Lyceum, Erie, Pa., 28 Dec. 3.
Eckert and Berg—Olympic, Chicago, 21-29, Haymarket, Chicago, 28-Dec. 3.
Everett Trio—Sam T. Jack's, N. Y., 21-26.
Emmett, Hugh—Fountain Square, Cin., O., 21-26.
Evans, Geo.—Pastor's, N. Y., 21-26.
Evans and Mills—Park, Worcester, 21-26.
Forbes and Quinn—Wonderland, Detroit, 21-26.
Filson and Errol—Pastor's, N. Y., 21-26.
Flatow and Dunn—Nelson, Springfield, Mass., 21-26.
Fagan and Byron—Olympic, Chicago, 21-26.
Fox, Will H.—Europe—indefinite.
Favor and Sinclair—Masonic Temple, Chicago, 21-26.
Frencelli and Lewis—G. O. H., Pittsburg, 21-26, Hopkins', Chicago, Dec 4-10.
Fredericks Trio—K. and B.'s, N. Y., 7-26.
Fields and Salina—Pastor's, N. Y., 21-26.
Fords, Two—Keith's, N. Y., 21-26.
Farnan, Matt—Palace, N. Y., 21-26
Frey and Fields—Keith's, Boston, 21-26
Fields and Lewis—Howard, Boston, 21-26.
Fielding—G. O. H., Pittsburg, 21-26.
Franklin, Irene—Dearborn, Chicago, 21-26
Franko, Jeanne—Columbus, St. Louis, 21-26.
Goggin and Davis—K. and B.'s, N. Y., 7-Dec. 3.
Golden, Geo. Fuller—Keith's, Phila., 21-26.
Gladstone, Lotta—Théâtre Francais, Montreal, 21-26.
Gallando—G. O. H., Pittsburg, 21-26.
Gilson, Lottie—Howard, Boston, 21-26.
Gassman, Josephine—H. and B.'s, Brooklyn, 21-26.
Gaylor and Graff—H. and B.'s, Brooklyn, 21-26.
Gardiner and Gilmore—Pastor's, N. Y., 21-26.
Gilmore, Alice—Holliday Street Theatre, Balto., 21-26.
Gregory and Durrell—Empire, Buffalo, 21-26.
Gies, Professor—Keith's, Boston, 21-26.
Goldin, Horace—Columbia, St. Louis, 21-26.
Garnellas, The—Chicago O. H., 21-26.
Harbecks, The—Keith's, N. Y., 21-26.

VAUDEVILLE. | VAUDEVILLE.

THE SISTERS HAWTHORNE

LILLIAN and LOLA,

In their latest London success, **THE LILY OF LAGUNA.**

WHAT THE NEW YORK CRITICS SAY:

The Sisters Hawthorne were warmly welcomed last night on their reappearance at Koster & Bial's. They have made the successes, not only here but in Europe, and their success last night in The Lily of Laguna was greater than ever.—*Press*, Nov. 1st.

With the introduction of the Hawthorne Sisters last night in the new operetta, The Lily of Laguna, considerable life has been infused into the bill.—*Times*, Nov. 1st.

The Hawthorne Sisters were the longest particular stars last night at Koster and Bial's and they scored a pronounced hit.—*World*, Nov. 1st.

At Koster & Bial's last night the Sisters Hawthorne added another victory to their record.—*Herald*, Nov. 1st.

There is no denying the fact that the Sisters Hawthorne were the hit of the bill last night at Koster & Bial's.—*Telegraph*, Nov., 1st.

The Lily of Laguna is a song romance as pretty, dainty and graceful as might be imagined, and went with great applause.—*Mirror*, Nov. 12th.

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(Thanks to Messrs. Morris, Liman, Wilson and Smith, Jos. Vion, Armstrong and Allen, I. H. Bloom and Fuenkenstein.

OCTOBER 3, Poli's, New Haven; 10, Keith's, Boston; 17, Clubs, New York; 24, Hyde and Behman's, Brooklyn; 31, Bijou, Washington, D. C. NOVEMBER 7, Keith's, Philadelphia; 14, Clubs, New York; 21, Grand Opera House, Pittsburg; 28, Wonderland, Detroit. DECEMBER 5, Cooke's, Rochester; 12, Keith's, Union Square, New York; 19, Nelson, Springfield, Mass.; 26, Park, Worcester, Mass. JANUARY 2, '99, Buffalo, N. Y.; 8, Dearborn, Chicago; 15, Grand Opera House, St. Louis, Mo.; 22 Masonic Temple, Chicago; 29, Woodward Circuit, Kansas City. FEBRUARY 5, Woodward Circuit, Omaha; 12, Woodward Circuit, St. Paul; 19, Woodward Circuit, Minneapolis; 26, Columbia, St. Louis. MARCH 5, Great Northern, Chicago; 12, Proctor's Pleasure, palace, New York; 19, Proctor's Leland, Albany; 26, Proctor's 23d Street, New York.

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BACK AGAIN AT PASTOR'S THIS WEEK—(Return Engagement).

EMMA KRAUSE and MARGARET ROSA

Assisted by their Dutch Pickaninnies (Copyrighted).

Follow up the following route and remain close up: Nov. 28, Grand Opera House, Pittsburg, Pa.; Dec. 4, Fountain Square Theatre, Cincinnati, O.; Dec. 12, Olympic, Chicago, Ill.; Dec. 18, Hopkins', Chicago, Ill.; Dec. 25, Lyceum, Memphis, Tenn.; Jan. 1, Grand Opera House, Nashville, Tenn.; Jan. 16, 23, 30, Orpheum, San Francisco, Cal.; Feb. 6, 13, Los Angeles, Cal.; March 6, Haymarket, Chicago, Ill.; March 13, Chicago Opera House, Chicago.

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WILLARD SIMMS

THE SINGING MIMIC.

Willard Simms caught the large audience at the Great Northern last night with his clever and well defined impersonation and was recalled many times. In fact until the stage manager ordered the next act on the boards. He has been seen here before in comic opera and extravaganza. His voice is his main stock-in-trade and he uses it in a most reckless manner, but his auditors were there to be amused and did not care for that. They enjoyed his imitation of the Bowery girl's style of singing, the amateur and his song of the war and the song with the imitation of an old hen.—*Chicago Chronicle*.

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AUTHOR OF

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"Presented by AL. LEECH AND THE THREE ROSEBUDS made a solid hit. It's a clever act, of the sort vaudeville wants more of, and a dozen turns on similar lines would do vaudeville more good than a score of character sketches." CHICOT.

HYDE & BEHMAN, Oct. 31st.

Anne Sutherland

Opened Proctor's, November 7, 1898, in **THE DUEL.** Big Success. For time and terms Address care MIRROR.

CHAS. HORWITZ

(Of HORWITZ & BOWERS.)

Writers of the Famous Song "BECAUSE." Charles Horwitz is the author of the following successful comedies, now being played in the best vaudeville theatres: The Mystery of the Mortgage for Henry E. Dixey, Miss Ambition for Hilda Thomas, A Royal Visitor for Mr. and Mrs. Harry Budworth, Nat M. Wills great parodies, also successful monologues, sketches, etc., for Ray L. Royce, Carr & Jordan, Hughes & Hughes, Giguere & Boyer, Leontine Morgan, Filson & Erroll, Julia Ralph, Loney Haskell, Harvey Sisters, and many others. For terms, etc., address CHAS. HORWITZ, care M. Witmark and Sons, No. 8 W. 29th St., New York City, N. Y.

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HEBREW CHARACTER, UNIQUE AND ORIGINAL.

WEEK OF NOV. 28th OPEN. Address Keith's Theatre, Boston, Mass

Hodgkins and Leith—Park, Worcester, 21-26.
Honri, Percy—Keith's, Boston, 21-26.
Hart and De Mar—Palace, N. Y., 21-26.
Hart, Annie—Pastor's, N. Y., 7-19.
Hall and Staley—New Gilmore, Springfield, Mass., 21-26.
Howe and Edwards—England—indefinite.
Hetron, Tom—Leland, Albany, 28-Dec 3, Proctor's, N. Y., 21-26.
Haslam, Eytinge and Bainbridge—H. and B.'s, Brooklyn, 21-26.
Haynes, Gertrude—Fountain Square, Cin., O., 21-26.
Hawkins, Lew—Cook's O. H., Rochester, N. Y., 21-26.
Hall, Josie—K. and B.'s, N. Y., 21-26.
Hawthorne Sisters—K. and B.'s, N. Y., 21-26.
Harlan and Vost—Palace, N. Y., 21-26.
Hill and Whitaker—Proctor's, N. Y., 21-26.
Hadley and Hart—Empire, Buffalo, 21-26.
Hill and Hill—Keith's, Boston, 21-26.
Huntington, Grace, and Co.—New Gilmore, Springfield, Mass., 21-26.
Rowley and Leslie—New Gilmore, Springfield, Mass. 21-26.
Horrmann—New Gilmore, Springfield, Mass., 21-26.
Horne, Jas., and Co.—Keith's, Phila., 21-26.
Jansen, Marie—Leland, Albany, 21-26.
Johnstones, Musical—Syracuse, 21-23, Binghamton, 24-26.
Johnson and McKay—Cook's O. H., Rochester, N. Y., 21-26.
Kelly and Ashby—K. and B.'s, N. Y., Oct. 31—indefinite.
Kernell, John—Howard, Boston, 21-26.
Krause and Rosa—Pastor's, N. Y., 21-26.
Knoll and McNeil—Proctor's, N. Y., 21-26.
Kennedy and Somers—Heck's Wonderland, Cin., O., 21-26.
Kleist Brothers—Cook's O. H., Rochester, 21-26.
Kennedy and Quatrelli—Harlem Music Hall, N. Y., 21-26.
Kurkamp, John—Park, Worcester, 21-26.
Kingsley Sisters—Dearborn, Chicago, 21-26.
Latell, Ed—Orpheum, Kansas City, 21-26, Harlem Music Hall, N. Y., Dec. 5-10.
Leonard and Fulton—Keith's, N. Y., 21-26.
Le Roy and Clayton—Proctor's, N. Y., 21-26.
Levy, Ethel—Proctor's, N. Y., 21-26.
Lavender and Thompson—Keith's, Phila., 21-26.
Leonidas, Professor—Fountain Square, Cin., O., 21-26.
Lang, E. R.—Palace, N. Y., 21-26.
Lee, Julia—Palace, N. Y., 21-26.
Langdon, Lloyd—Empire, Buffalo, 21-26.
Lesnik, Hadj—Keith's, Boston, 21-26.
Le Clair and Leslie—Howard, Boston, 21-26.
Lewis, Leona—G. O. H., St. Louis, 21-26.
Moore, Florence—Palace, N. Y., 21-26.
Mason and Titus—Keith's, Boston, 21-26.
Merritt and Rozella—Howard, Boston 21-26.
Mitchell Sisters—Howard, Boston, 21-26.
Magindeys, The—G. O. H., Pittsburg, 21-26.
McNish and Albro—Masonic Temple, Chicago, 13-26.
Mestayer, Dollie—Wonderland, Detroit, 21-26.
Mendoza Sisters—Olympic, Chicago, 21-26.
Merkel Sisters—H. and B.'s, Brooklyn, 21-26.
Hacks, Two—Heck's Wonderland, Cin., O., 21-26.
McMahons, The—Cook O. H., Rochester, 21-26.
Myers, Dave—Harlem Music Hall, N. Y., 21-26.
Marion and Pearl—Pastors, N. Y., 21-26.
Maxwell and Simpson—Keith's, N. Y., 21-26.
Mardo—Keith's, N. Y., 21-26.
Maziotta—Keith's N. Y., 21-26.
Mitchell Mason—Keith's, Boston, 14-26.
Morris, Felix—Keith's, Boston, 14-26.
Mitchell, Katie—Poli's, New Haven, 21-26.
Morellos, The—Olympic, Chicago, 21-26.
McAvoys, The—Keith's, N. Y., 21-26.
Montgomery and Stone—Dearborn, Chicago, 14-26.
Monroe and Mack—K. and B.'s, N. Y., 7-23.
Mariana Brothers—K. and B.'s—indefinite.
Moreland, Beatrice—Orpheum, San Francisco, 6-26.
McDonald Brothers—Wonderland, Cin., O., 28-Dec. 3.
Matthews and Harris—Keith's, Boston, 21-26.
Mason and Forbes—Keith's, Boston, 21-26.
Metweef Troupe—Keith's, Boston, 21-26.
Nobles, Milton and Dolly—Fountain Square, Cin., O., 21-26, Pastor's, N. Y., 28-Dec. 3.
Nondescript Trio—Keith's, Boston, 21-26.
Niblo, Fred—G. O. H., Pittsburg, 21-26.
Newell and Shevette—Keith's, Phila., 21-26.
Nugent, Maud—Pastor's, N. Y., 21-26.
Orinotis, Mlle.—Fountain Sq., Cin., O., 21-26.
O'Brien and Havel—Pastor's, N. Y., 21-26.
O'Brien and Buckley—Fountain Sq., Cin., O., 21-26.
O'Hara, Master—Keith's, Phila., 21-26.
Oscola, Willie—K. and B.'s, N. Y., 21-26.
Papinta—Hopkins', Chicago, 6-Dec. 3.
Patrice—Chicago O. H., 21-26.
Paulinetti and Piquo—Folies Bergere, Paris, November and December.
Pinard, Eddy—Pastor's, N. Y., 21-26.
Pomalo Bros.—Empire, Buffalo, 21-26.
Powers and Hyde—Keith's, Phila., 21-26.
Quigley Bros.—Hopkins', Chicago, 21-26.
Riley and Hughes—Third Ave. Theatre, City, 21-26.
Robbins—Park, Worcester, 21-26.
Raymond, Alice—Park, Worcester, 21-26.
Richardson, Master Lavender—Keith's, Phila., 21-26.
Rialta—Masonic Temple, Chicago, 21-26.
Rice and Cohen—Orpheum, Los Angeles, 13-26.
Royce, Ray L.—Keith's, Prov., R. I., 21-26, Keith's, Boston, 28-Dec 3.
Redding, Francesca—Orpheum, San Francisco, 14-Dec. 3, Orpheum, Los Angeles, 5-17.
Rocca, Della—Keith's, Phila., 14-26.
Rutledge, Gertrude—Grand, St Louis 21-26, Orpheum, Kansas City, 28-Dec. 3.
Rudinoff, M.—Proctor's, N. Y., 21-26.
Sheridan and Forrest—Keith's, Phila., 21-26.
Stanley and Jackson—H. and B.'s, Brooklyn, 21-26.
Sa Vans, The—Olympic, Chicago, 21-26.
Sidman, Mr. and Mrs. Arthur—Keith's, Boston, 21-26.
Smith and Fuller—Hopkins', Chicago, 21-26.
Sylvester, Nellie—Sam T. Jack's, N. Y., 21-26.
Snyder and Bostwick—H. and B.'s, Brooklyn, 21-26.
Stine and Evans—Fountain Sq., Cin., O., 21-26.
Sutherland, Anna—Poli's, New Haven, 21-26.
Summerville, Amelia—Keith's, N. Y., 21-26.
Sanford, Louise—Proctor's, N. Y., 21-26.
Sheldon, Viola—Empire, Buffalo, 21-26.
Struble, Professor—Keith's, Boston, 21-26.
Sweet, Chas. B.—Park, Worcester, 21-26.
Schrode Bros.—New Gilmore, Springfield, Mass., 21-26.
Stevens, Hal—New Gilmore, Springfield, Mass., 21-26.

The American Biograph...

Is Playing This Week at

Keith's Theatre, Boston,	- -	*99th week*
" "	*New York,* -	*106th* "
" "	*Philadelphia,* -	*77th* "
" "	*Providence,* -	*5th* "
Hopkins' Theatre, Chicago,	-	*67th* "
"	*St. Charles, New Orleans,*	*10th* "
"	*Lyceum, Memphis, Tenn.,*	*6th* "
"	*G. O. H., Nashville,* - -	*1st* "
Mechanics' Fair, Boston,	- -	*7th* "
Dearborn Theatre, "	- -	*13th* "
Grand Opera House, Pittsburg,	-	*38th* "
Wonderland Theatre, Detroit,	-	*50th* "
Orpheum Theatre, San Francisco,		*50th* "
Grand Opera House, St. Louis,	-	*42d* "
Fountain Sq. Theatre, Cincinnati,		*24te* "
Cook Opera House, Rochester,	-	*22d* "
Nelson Theatre, Springfield, Mass.		*20th* "
Park Theatre, Worcester,	- -	*8th* "
Alhambra Theatre, Milwaukee,		*13th* "

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Shortia, P. C.—Masonic Temple, Chicago, 21-26.
Swan and O'Day—Masonic Temple, Chicago, 21-26.
Troubadour Four—Poli's, New Haven, 21-26.
Tracy, Mike—Park, Worcester, 21-26.
Thomas, Hilda—Keith's, Phila., 21-26.
Tanaka's—Chicago O. H., 21-26.
Taylor Twin Sisters—Monopol Theatre, Riga, Russia, Oct. 7-Dec 1.
Urso, Camille—Chicago O. H., 21-26.
Valdares, The—Keith's, Boston, 21-26.
Valmore—Palace, N. Y., 21-26.
Van Aukens—Palace, N. Y., 21-26.
Wood, Edna—Rio de Janeiro, April 6—indefinite.
West, John A.—Academy, Scranton, 21-26, G. O. H., Chester, 28-Dec 3.
Wilton, Bell—Wonderland, Cin., O., 28-Dec. 3, Olympic, Chicago, 5-10.
Welby, Pearl, Keys and Nellis—Keith's, Boston, 21-26.
Woormwood, Prof.—Proctor's, N. Y., 21-26.
Wills and Loretto—Harlem Music Hall, N. Y., 21-26.
Williams, Gus—Keith's, N. Y., 21-26.
Winstanley and Sullivan—Sam T. Jack's, N. Y., 21-26.
Willetts and Thorne—H. and B.'s, Brooklyn, 21-26.
Wilmuth, Anna—Cook O. H., Rochester, 21-26.
Ward and Curran—Cook O. H., Rochester, 21-26.
Warren and Howard—Pastor's, N. Y., 21-26.
Watson, Hutchings and Edwards—Proctor's, N. Y., 21-26.
Whitman, Frank—Proctor's, N. Y., 21-26.
Yorke and Adams—Proctor's, N. Y., 21-26.
Zazalle and Vernon—Chicago O. H., 21-24.

MATTERS OF FACT.

The Valentine Stock company, Columbus, O., opened the People's Theatre, St. Mary, O., on Nov. 11, with The Butterflies. The theatre has been refurnished and redecorated, and under the management of W. T. Boyer should become a popular house. Open time may still be had by minstrel and farce-comedy companies.

Professionals who have not already done so are invited to register their names at the Actors' Society's Dramatic Bureau, which has supplied attractions with many actors.

J. P. Clark and Emma Whittle having retired from the Alma Chester company are at liberty for the balance of the season. Their address is 69 Bellingham Street, Chelsea, Mass.

Immediate open time may be had at the Opera House, Greensboro, N. C., where 12,000 theatregoers are waiting to patronize worthy attractions. J. W. Griffith is the manager of the house.

A panorama is offered for sale by Spengler, 334 East Seventeenth Street, this city.

Good business has been recorded at the Corning, N. Y., Opera House, of which Harry J. Sternberg is manager. The Geisha recently played to over $500 there. The shops and industries of Corning are all working overtime, Christmas and New Year's dates have not yet been filled.

Lorin J. Howard's company closes a very successful run at Howard's Theatre, Chicago, on Saturday night, this being the ninth week of their present engagement. The management of the house has some good open time in December and January for good melodramas and burlesque companies.

Alexander M. Burke, who owns the play Squan Villa, warns managers and others against any infringements of any of the effects of the play, which are all fully protected.

The Century Theatre, Mishawaka, Ind., has been entirely remodeled and is now practically a new house. A population of 6,500, with large manufacturing interests can be drawn from by good attractions.

Elizabeth Marbury, with offices in the Empire Theatre Building, is the sole agent for The Musketeers, Sydney Grundy's play, which has been running so successfully at Her Majesty's Theatre, London.

Early open time in December can be secured at the Park Theatre, Manchester, N. H., and the Music Hall, Lowell, Mass., which are now jointly controlled by W. H. Boody, at Lowell, Mass.,

Oliver Byron played a big week in Philadelphia last week, with Across the Continent, which has been entirely rewritten and is now thoroughly up to date. Mr. Byron had two offers from opposition managers for immediate return dates at Philadelphia.

Nellie Butler, of May Irwin's company, looks pretty in a round Spanish turban of mink fur and greebe breasts, embellished with a large bunch of shaded violets. Jeannette Lowrie, of the Sporting Life company, is wearing an English toque of sable fur trim and a crushed white sabine crown, with a scarf of point lace draped over the sabine and fur, and caught with a large crimson velvet rose. Both of these head coverings were devised by Bee Lee Wheeler.

The new Grand Opera House, Decorah, Ia., opened last Saturday night with Digby Bell and company in The Hoosier Doctor. A large and appreciative audience greeted Mr. Bell. At a curtain call he said he was pleased to appear before such an audience in what was, in his opinion, the best equipped theatre in the country behind the scenes, from an actors standpoint.

Thomas E. Shea will be under the management of Sam W. Combs next season. Mr. Combs has been with Charles E. Blaney as general agent for the past three years, and part of this season with Edgar Selden's A Spring Chicken company. Mr. Shea's repertoire will include, aside from Man-o-War's Man, four successive plays, which will be thoroughly equipped from a scenic standpoint. It is the intention of Mr. Combs to make a short tour through London and the provinces during the season of 1900 and 1901.

Helen Harcourt will leave the What Happened to Jones company Dec. 3. She invites offers after that date.

Christmas is open at the Worcester Theatre, Worcester, Mass., the high-class theatre of that city.

Charles A. Loden, German dialect comedian, having tendered his resignation to the management of the Pousse Cafe company, to take effect on Dec. 3, can be engaged after that date by a responsible attraction.

The new Opera House at Kewanee, Ill., which opened on Sept. 6 with Chattanooga, has played a number of attractions to capacity, in several instances turning people away. Early open time can be had of Manager Frank A. Cahow.

J. E. Girard, now managing Wonderland, Buffalo, would like to hear from the actors who played in his stock company at Erie fourteen years ago. He also wants a repertoire company playing short sensational melodramas.

Earl Burgess reports that the Bennett and Moulton companies are breaking all their previous records this season.

G. Paul Smith and Willard Gorton have concluded their preliminary season in New York State, and are about to open their regular season at Milwaukee, Wis.

James A. Keane, whose portrait appears on another page, will consider offers for the season.

William Delke, having closed with Davis and Keogh, is at liberty as an agent of first-class attractions.

Owing to A Brace of Partridges closing, Agnes Knights, who played Sibyl Carlisle's part of Evangeline Van Bock, will be at liberty after Nov. 26.

The next regular meeting of the Actors' Order of Friendship will be held at the rooms of the Order, 166 West Forty-seventh Street, on Sunday, Dec. 4, at 2 o'clock.

J. Harvey Cook and Lottie Church, half owners and joint stars of the Elroy Stock company for the past three seasons, will sever their connection with that organization at the close of the present season. James C. Roach is writing a melodrama for them.

Oliver Byron informs managers that George H. Willey is no longer connected with his company.

Tennessee's Pardner opened at the Grand Opera House, Kansas City, Sunday, Nov. 13, and the box-office was closed at 7.50 because no more people could be accommodated. Fully a thousand were turned away.

A Romance of Coon Hollow has had good business in the Northwest. It will be the Thanksgiving attraction at Spokane, Wash.

Managers in Ohio, West Virginia, Maryland, Virginia and other States have indorsed Myrkle and Harder's company as a drawing attraction.

H. G. Barclay, a former MIRROR correspondent, has established a dramatic exchange for small cities at Johnstown, Pa.

Charles J. Stine and Ollie Evans have captured the patrons of the vaudevilles by their good work in their really funny sketch, A Frisky Doctor. The skit has scored everywhere.

Walter L. Kennedy's Circus has gone into its Winter quarters at Dansville, N. Y.

ARENA.

ANDERSON, S. C.—Forepaugh and Sells Brothers' Circus did big business 5.

LOS ANGELES, CAL.—Wallace Brothers' Circus gave four performances Oct. 31, 1 to packed canvas. The Nelson Family did the greatest acrobatic act ever seen here.

AMERICUS, GA.—Cooper and Co.'s Circus 5; two performances to capacity; pleased crowds.

FORT WORTH, TEX.—Ringling Brothers' Big Circus entertained two large crowds.

CHARLOTTE, N. C.—Forepaugh and Sells Brothers' Circus 2 to poor business; performance fair.

WACO, TEX.—Ringling Brothers' Circus 5 to two large crowds; excellent performances.

SPARTANBURG, S. C.—Forepaugh and Sells Brothers' Circus 4 drew large crowds; performances excellent. Sipe and Blake's Dog and Pony Show 10, 11.

TEMPLE, TEX.—Norris Brothers' Dog and Pony Show 5 to capacity for two performances, both excellent.

WAYCROSS, GA.—Forepaugh and Sells Brothers' Circus gave two performances to large crowds 15.

PHOENIX, ARIZ.—Wallace Brothers' Circus 8 packed their tents at both performances.

CHARLOTTE, N. C.—Pawnee Bill's Wild West 15 to capacity.

ALBUQUERQUE, N. M.—Wallace's Circus 12; large crowds and all well pleased.

FORT WORTH, TEX.—Professor Gentry's Dog and Pony Show 11, 12 to fair audiences; inclement weather kept many away.

SPARTANBURG, S. C.—Sipe and Blake's Dog, Pony and Monkey Show 10, 11; large and pleased attendance.

SAN ANTONIO, TEX.—The Ringling Brothers' Circus 9 to packed tents; show an excellent one.

JACKSONVILLE, FLA.—Forepaugh and Sells Brothers' Circus 14 drew large crowds; general satisfaction.

OBITUARY.

William Baron died in New York city on Nov. 15. He was well known and popular as a vaudeville performer and played with many prominent companies. His funeral took place from the residence of his brother, in Cincinnati, O., on Nov. 18. He leaves a widow.

Married.

CLIFFORD—McNEIL.—At Boston, Clarence E. Clifford and Mary McNeil.

CONTERNO—MURRAY.—Dr. Giovanni E. Conterno and Carrie Murray, in Brooklyn, N. Y., on Oct. 1.

RAE—McWILLIAMS.—In Jersey City, on Nov. 10, Inez Rae and John McWilliams.

Died.

BARON.—At New York city, on Nov. 15, of pneumonia, William Baron (vaudeville performer).

HALL.—At London, England, Frank Hall.

MARLOWE.—Ethel Marlowe, in New York city, on Nov. 16, of heart disease, aged 24 years.

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Miss Engel Sumner
and Co. in THE DESERTER.
Clipper, Oct. 29.—"A very good one act comedy." "Much laughter and applause" etc.
N. Y. World, Oct. 25.—"Miss Sumner gave every evidence of fine dramatic ability and humor, as expression," etc. Many other expressions of favor.
Address Agents or 306 W. 32d St.

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WANTED—COMEDIENNE.
Talented young lady not over 5 ft. 5 inches in height nor over 140 lbs. in weight to assist in Vaudeville. One who can sing and cakewalk preferred. Photo. must accompany full description. XXz, care MIRROR.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

MISS ATHELSTON, JUNO JOYCE in "A Bachelor's Honeymoon."
Louisville Commercial, Oct. 25.—"Miss Athelston has been favored by nature with a fine figure, fine eyes and general good looks and probably would have pleased even had she been a bad actress. However, she is not a bad actress, she is a good one, with grace, and a full knowledge of how to use her mellow voice."
Ohio State Journal, Oct. 28.—"There was one person who caught the popular eye the moment she entered the stage and held it the entire time, Miss Edith Athelston. She has a voice that is magnificent, and a figure that would be described in just such language. She is clever and will rise."
Toledo Blade, Oct. 20.—"Miss Edith Athelston is a very pretty woman, with a pleasing voice and a decided talent for her chosen profession. She made the most of the contrast produced by her one very womanly speech—an almost pathetic bit, whose delivery marked Miss Athelston as an actress of more than usual ability."
Indianapolis Journal, Nov. 1.—"The new leading woman, Miss Edith Athelston, both handsome and talented, with no little stage magnetism, was a picture to look at."

Having tendered my resignation will be at liberty Dec. 3.
HELEN HARCOURT
Mrs. Goodly,
WHAT HAPPENED TO JONES.
Address as per route, or care MIRROR.

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STAGE DIRECTOR. AT LIBERTY.
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MERVYN DALLAS
DISENCAGED.
Heavies, Aristocratic or Legitimate.
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"Gave a virile and graphic sketch of the old aristocrat, Lord Storm, in The Christian. On a previous visit his Marcari in Called Back, and Gervais Rayner in his own admirable drama The House on the Marsh, will be long remembered by Washingtonians, as will the performance of Miss Olive Oliver, the Housekeeper, who did the most dramatic work of her life.—*Washington Post, Oct. 2, 1898.*

E. S. BRIGHAM
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Would like to hear from Minstrels and Farce-Comedy companies for open time.
W. T. BOYER, Box 63.

WHAT LONDON THINKS

OF JAMES E. SULLIVAN as KARL VON PUMPERNICK in THE BELLE OF NEW YORK:

LIONEL BONCKTON in *The London Telegraph*: "A less accomplished actor than Mr. J. E. Sullivan would have proved a sad trial in the daring character of the German lunatic. As it was, the player scored a distinct success."

Pall Mall Gazette: "Of the performers Mr. J. E. Sullivan should first be mentioned as the exceedingly clever impersonator of a polite lunatic. His mimicry of the German accent was inimitable."

B. L. in *London Evening News*: "There is a German-American lunatic with homicidal mania, who wanders on and off in most inconsequent fashion, and makes one laugh until one's sides ache, a delightful piece of real humorous acting by Mr. J. E. Sullivan, an artist to his finger tips."

"SPEC," in *The London Star*: "I am inclined to think, however, that the most frankly comic actor in the cast is Mr. J. E. Sullivan, in the nondescript part of a lunatic German."

London Morning Post: "* * * But in the second act came one scene of real brightness, due to the best conception in the play, that of the character of Karl Von Pumpernick the polite lunatic. This extravagant creature, acted with rare humor by Mr. J. F. Sullivan, is bent on the death by means of a huge butcher knife which he carries about with him of Don Juan father and son, and the scene in the Broadway candy store or the pastry cook-shop, where he chases the elder libertine round the counters, is an excellent specimen of rough-and-tumble fun. Besides, this delightful lunatic * * *"

The Spectator: Mr. J. E. Sullivan, from a purely artistic point of view, did the best work of the evening as a blamelessly polite though homicidal lunatic."

West End Review (June): "There is a comedian known as Mr. J. E. Sullivan whom I would not exchange for another Arthur Cecil. He plays merely a polite lunatic, but John Hare himself never did anything more polished and complete."

Mr. JAS. GLOVER in *Weekly Sun*: "Mr. J. E. Sullivan as a broken Dutchman ought never to be allowed to go back to America. We want fine artists like him on this side."

Whitehall Review (Oct. 8th): "Mr. J. E. Sullivan as the excruciatingly funny, polite lunatic, Karl von Pumpernick, shows no signs of wearying of his part; on the contrary, there is always something new, some little original touch in his quaint and characteristic work which should stand him in good stead when he applies for a certificate of genius later on."

MALCOLM WATSON in *St. James's Gazette*: "Mr. J. E. Sullivan's sketch of Pumpernick, a polite lunatic, deserves the highest praise as an inimitable piece of eccentric comedy."

CLEMENT SCOTT in *Telegraph* (Oct. 5th): "And then should anyone know if they do not, what such a performance as that of J. E. Sullivan, the polite lunatic, would be as a study of mental obfuscation, have rivalled Sothern's Dundreary had it been introduced in a play instead of an opera. This lunatic, with his sense of humor, his serious freaks of memory, his semi-reason, and his outrageous lunacy, is a masterpiece. If good acting is recognized, we get it from Mr J. E. Sullivan. But the whole thing, dramatic, musical, funny, quaint, what you will—is worth seeing, not for the sake of crowning over our own artists, admirable as they are, but in order to keep them up to the mark and nudge them when they go to sleep. There was a visit the other day about the American invasion. Let them come, these capital comedians, and the more the merrier, if they take some of our star-gazing actors and actresses off their stilts."

Westminster Gazette (Oct. 5): "Yet if Mr Morton considered the idea of the polite lunatic he has had at least one happy thought, and his reward is the fact that Mr. J. E. Sullivan plays it so brilliantly as to raise the whole standard of the noisy, brazen show you please. The cry is that the pleasure from his remarkable acting is tinged with a regret that it should be cast in such a cause."

THE CAPTIOUS CRITIC in *The Figaro* (April 23): "Now in every sense to our stage was the 'polite lunatic,' Von Pumpernick. Mr J. E. Sullivan has made a careful and subtle study of this poor little German woman, with his homicidal mania and exaggerated courtesy. Were it not that this part is overwhelmed by the fun of other good things, it would stand out as the Miser Gaspard of Shiel Barry did in 'Charbon de Contrebande' and 'the Lord laugh that spoke the vacant mind' would thrill us here with its uncanniness. But Mr. Sullivan is an excellent artist, and holds his place among the humors of 'The Belle of New York' without getting out of the picture—a difficult undertaking with such a creation, I should imagine."

Morning Post (Oct. 4th): "Most important of all, from a dramatic point of view, is that Mr. J. E. Sullivan is still the 'polite lunatic' and presents a more highly-finished embodiment of the droll character than on the opening night here on April 17 last. It is, indeed, one of the cleverest pieces of acting on the London stage to-day."

"SPEC," in *London Star* (Oct. 4th): "And Mr. J. E. Sullivan's 'polite lunatic' is still the joy of the evening."

The Daily Graphic: "Mr. Sullivan is in a different class; he is evidently a comedian of the school of Jefferson, Robson and Dupuis. He plays a German baron styled on the programme 'a polite lunatic;' what they would call in the asylum whence he has escaped a nymphomaniac. Pretty women he adores, and he carries with him a terrific knife with which to slay his rivals. But what a method there is in his madness, what neatness and finish, what sobriety of gesture and accent! As played by him the part is indeed an object lesson to our own performers, especially in this class of piece, for from first to last Mr. Sullivan never takes a liberty, from first to last he is simply the scrupulously polite raving lunatic of a German baron, well-bred and murderous, who will stick his man, as a gentleman should who can boast his twenty four quarterings of nobility."

Morning Advertiser: "Then again, how is it possible to put into words the intensely funny impersonation of a homicidal maniac given by Mr J. E. Sullivan? It is a part that might easily have been made intolerably stupid, but as clever was the acting that he never once pulled on the audience."

H. S. W. in *The Hampstead*: "Mr. J. E. Sullivan, as a polite lunatic of German origin, who has come out to 'kill Mr. Brahnson,' but is always apologizing for the trouble he is causing, gave one of the cleverest and decidedly funniest performances I have ever witnessed. I can't praise it as it deserves without a large string of superlatives, so I will simply say, 'Go and see it.'"

T. P. O'Connor in *Weekly Sun*: "There is another artist—his name, I think, is Sullivan—who imitates an American-German to the very life. It is almost incredible that a man with such a name could give an imitation that is quite perfect."

The Echo (Oct. 4): "Perhaps, however, the most rollicking fun is afforded by the polite German lunatic as interpreted by Mr. J. E. Sullivan. Here, surely, is the most perfect bit of art in the whole performance. Never exaggerated, never unnatural. Mr. Sullivan's acting has to be watched carefully to be thoroughly appreciated."

Any Slopers' Half Holiday (Oct. 29th): "And the 'polite lunatic' of J. E. Sullivan remains what it always was, the most masterly and yet humorous study of dementia ever presented. Long may the 'Belle' reign at the Shaftesbury."

JAS. E. SULLIVAN, Shaftesbury Theatre, LONDON, ENG.

CUES.

Col. John Harley passed through Chicago recently, and on the same day "Biff" Hall received this from "Punch" Wheeler: "John Harley now has the latest scheme. He intends running vaudeville on the fast trains between New York and Chicago. No one can beat that game. Even if the shows play to only the conductors and trainmen, they have no fare to pay and they eat regularly in the dining cars. I will at once have a dozen box cars fixed up with stages and scenery for Uncle Tom shows. We will play the frozen rain act in the refrigerator cars. Also, in a way, we can run excursions by taking on audience at Elkhart and putting them off at La Porte, whence they can walk home. George June is here and wants to go in advance on a hand car."

George Ade, the talented author of "Artie" "Pink Marsh," and the Chicago *Record's* "Stories of the Street and Town," has been abroad for some time and the other day he sent Hall a beautifully lithographed postal card from Sofia, on which he wrote: "Imagine the condition of the theatre fiend who finds himself in Bulgaria, where they never had even a 'Tom' show! Don't believe this lithograph. It isn't a bit like the town. At Belgrade I struck a hotel which is a philopena for De Wolf Hopper's 'St. George' at Evansville. Constantinople next, three nights."

Alexander Clark, of The Girl from Paris, had a foot ball bet to pay by going in a barouche and attired in a Spanish costume and singing songs before—where do you suppose?—the newspaper offices of Boston. The device was all right for notices, but unfortunately for the crowds the Castle Square tally ho, with a big banner of Cyrano de Bergerac, happened around about that time and Clark's songs were overshadowed by de Bergerac's nose.

Julie A. Herne, who appears with her father in Shore Acres, was born in Boston and went to school in Newbury street. It is said that she is not yet eighteen years old. That must make her the youngest leading lady—at least, in Boston.

Frances Drake made quick work, recently. She went from Boston to New York, arriving there at 7:30 a.m. At 9.15 a.m. she signed with Broadhurst Brothers to play a leading part in What Happened to Jones, which she joined at Kansas City.

George A. Foxcroft, manager of the Star Course Entertainment company, which has been giving courses in Boston and other New England cities, made an assignment recently and the courses have come to an abrupt end. The cause is poor patronage this season.

Frank Dupree's story, "The Pirate of Peace," has been completed in the Boston *Sunday Post*, where it proved a strong feature.

Willie Simms, the clever soubrette with the Chattanooga company, is a St. Louis girl.

Miss Elmon, of the Imperial company, St. Louis, claims the distinction of being the first woman who ever played Henry Corkett in The Silver King.

Miss Mannheimer has organized within the Cincinnati School of Expression, of which she is the director, an amateur dramatic club. Two of Miss Mannheimer's pupils have lately graduated to the professional stage, and have been making marked hits. Mae V. Boomall, after a week with the Neill Stock company, was engaged by A Stranger in New York, and Richard Tyson is with the Woodward Stock company in Omaha.

Gertrude Lodge left the Grand Opera company two weeks ago and is visiting in St. Louis. She is going to join the vaudeville ranks. Her specialties will be a recitation of "The Glove," in which she has at various times made hits; a medley of Irish songs, which has been specially arranged for her, and several recitations.

Manager John D. Calder and Business-Manager John Haffel, of John Martin's Secret, are in town. They report excellent business. Several beneficial changes have been made in the melodrama.

Bertha Waltzinger, prima donna of the Jefferson De Angelis Opera company, narrowly escaped death by falling from a rapidly moving railway train on Nov. 13. She was standing on the platform of the sleeping car when a sudden lurch of the train threw her off her feet. Fortunately, Mr. De Angelis and Winfield Blake were near at hand and saved her from what doubtless would have been a very serious accident.

The Rubens and Engelman company has been incorporated at Albany, with a capital of $10,000, to conduct theatrical enterprises and to direct the American Theatre, Brooklyn, where the office is located. The directors are Morris Rubens, Eugene M. Engelman, and R. Fulton Rubens.

Jules Guérin, the French journalist and playwright, killed himself in a sensational way on Nov. 10 while in a railway train near Nice. He was at one time the editor of *Gil Blas*, had written several novels and was the author of the play Deux Tourtereaux.

LETTER LIST.

MEN.

Albert, R. C.
Arthur, Robert
Askin, Harry (reg. letter).
Anderson, James
Ames, Edward
Arnold, Eugene
Aborn, Milton
Anthin, Owen D.
Arnott, Hugh O.
Annette, F. S
Alsop, M. L.
Blanden, Leander
Blanden, Lon
Byers Chas. P.
Brooks, Joseph
Brutz, Carl J.
Barron, W. H.
Bolden, C.
Bowen Wm. J.
Baker, Percy F.
Brambela, L. A.
Burnham, Alfred
Brown, Tom N.
Bryton, Fred'k
Beers, Newton
Bates, James J
Beckwith, W. G.
Button, Giles
Bouchet, Armand
Beresford, Frank
Barcour, Edwin
Bell, E. M.
Blake, Winfried
Bradley, Malcolm
Brooke, Lawrence
Bonelli, Wm.
Behan, Billy
Baker, Pete
Collier, Jas. K.
Cazeneuve, Pau
Corbett, C. C.
Cox, John
Cushing, Bartley
Carroll, Edwin H.
Coner Harry
Cowan, Jas. B.
Cronin, Morris
Curtis, Mr. & Mrs. Frank
Childs, Jos. K.
Corrigan, Emmett
Colby & Way
Childers, Hugh
Cheney, G. o. C.
Clayton, Frank
Cook, Warren A.
Cantzen, Conrad
Carter, Chas.
Cohn, Albert A.
Clarke, C. V.
Chartrand, Robert F.
Conterno's Battles of our Nations.
Cunningham, Geo. D.
Clark, Ollie
Chase Chas. W.
David, Frank
Davies, Harry
Dixey, Henry E.
Darling, M. E.
De Grey, Sidney R.
D'Oize, Chas. Ed.
Lickeson, W. L.
Davison, Arthur E.
Damarasch, Elis Co.
Drew, Sidney
DeCourcey, Edwin
Davis, J Chas.
Downing, Wm.
De Long, Geo.
Dalby, A. R.
Downing, Robert
Duncan, Augustine
Delke, Wm. F
Evenson, Harry
Eastwood, W. A.
Ellis, Sidney R.
Enoch, Marsh E.
Euphrat E.
Everingham, R. C.
Eckert & Heck (reg. letter)
Edmonds, Edward
Elton, Edmund
Evans, Evelyn
Eagleton, Ed.
Elmer, Edward
Edwards, A. J.
Frederick, H. W.
Fletcher, Walter (box
Foy, Richard
Fawcett, Edgar
Faversham, Wm.
Ford, Walter H
Fisher, Perkins D.
Fulford, Robt
Fenwick Harry W.
Flynn, James
Florence, S. W.
Forrest, Sam'l.
Friedlander, Sam
Freeman, Max
Ferry, Edwin L.
Florence, Neil
Fowler, E. A
Gill, Wm.
Garrison, C. G.
Gorman, W. E.
Gates, Harry J.
Graham, Harold
Girard, Jos. W.
Gaugh, Wm.
Gotthold, E. M.
Green, J. Edg.
Gaites Jos. M.
Goodbar, J.
Goodbar, Fate
Gilbert, Leon G.
Harbury, Chas.
Horst, C. E., Prof.
Howard, Benj.
Harvey, Walter
Hennessy Frank D.
Howard, C. F.
Herrick, Frank
Hall, Howard
Humphrey, T. O.
Hill, Frank
Hill, Warren T.
Howard & Dorsett
Benders n, Wallace
Hall, Lew
Higgins, E. A.
Hunting, Barry
Hoey, Geo
Hawley, Walter
Harris, Harry T.
Henderson, Al.
Parsins, David
Harris, Al.
Henderson, Weymus
Hart, Pink
Howard, G. B.
Hallett, Wm. H.
Howe, Phil.
Hertling, C. C.
Holt, Clarence E.
Hamilton, T. C.
Hatch, Frank
Hilliard,
Huffman, F. C.
Henderson, James
Jacobs, H. R.
Jordan, Lewis
Jones, Frank
Jerome, Fred
Johnson, G. D.
Justice, Francis
Jenkins, Gardner
Jacobs, J.
Jones, Chas.
Kenney, Jos M.
Keith, Forbes
King, Chas.
Kent, S. Miller
Kay, Eugene
King, Steve
Kilner, James F.
Lowell, Lawrence J.
Lewin W.
Luders, Gustav
Lane, Henry S.
Livingston, Arthur
Lawrence, Edwin Gordon
Lorraine, Frederick
Lawrence, Walter
Lawrence Chas.
Lee, E. H.
Long, Howard (Sp. c. Del.)
Lightwood, H.
Lloyd, Edwin F.
Lerwick, Gus.
Lester, Daniel E.
Lemoyne, S. T.
Lynch, Geo.
Leonard, J. Edwin
Lander, J. K.
Lewis, E. P.
Mgr. Our Boys
Montague, C. F.
Maher, John
McKay, Thos. D.
M'Gufer, James
Maguire, Jas L.
Maxwell, Jacob B.
Mainhall, H.
Matthews, H. R.
Macklin, J. F.
Morgan, Billy
Monroe, A. M.
M'Donald, James G.
Marston, Lawrence
Murry, Jules
Meyer, Billie
McCarthy, C. F.
Mgr. Trip to Chinatown
Mills, Boot.
McCallum, B.
Moore, Ira T.
Mackie, James B.
Meyer, Herbert
M'Mara, J. C.
Bartel, Oliver
Munzer, Joe
M'Curdy Jas. K.
M'Lean, M. D.
maurice, L.
McCready, Wm.
Miller, Louis
Myers, Thos J.
Mgr. Flanigin's Ball
Martin, S. W.
M'Ardle, E. A.
Martha, E. F.
Macnichol, W. F.
McCullough, D.
Munro, Wallace
Mackay, Edgar C.
Murray, Dan J.
Moore, Eugene
Morey, Wm. H.
Mayer, Marcus
Murray, Frank
Murphy & Canfield
Mattox, P. S.
Mattox, Al. H.
Millar, W. J.
MacDonald, Frank
Murray, Frank
M'Cullough, Walter
MacDonough, Thos. B.
Norris Bros.
Noa, J. S.
Nolen, Mr.
Nelson Harry
Nares, Plim W.
Questi, G
Ogden, Wm. R.
Owens, J. Edgar
Obee, Richard
Owen, Wm.
O'Neill, Rose
Power, Albert M.
Powers W. H.
Paiser, Jas. H.
Payne, Chas. T.
Perlo et, Geo.
Peterson, Geo.
Price, E. D.
Pearson, A. T.
Phillips, C. E.
Pye, Norman
Park, Wm
Price, W. R
Powell, Frank
Pitt, Addison
Pool, Chas. B.
Primrose C. W.
Patton, C.
Parry, Frederick
Queen, John
Reynolds, Frank
Richardson, Fred.
Roe, C. J. W.
Roberts, Chas.
Randolph, Chas.
Rucco, Wm.
Reed, H. Irving
Rose, Ed. E
Roberts, Fred
Rees, H Z
Roth, Nat
Rothstein, Fred'k A
Rose, John W.
Roby, J. H.
Rees Lauren
Rogers, Wm. A.
Robey, W. C.
Rosenthal, Moriz
Read, John
Rockwell, J. L.
Royle, Mr. & Mrs. E. M.
Rigl & Thos
Rork, S. E
Robinson, W. E.
Snow, H B
Smith, Edgar
Sahl, Richard
Slocum, J. P.
Smith Mark
Scott, Muriel
Sperin, Bernard R.
Spooner, F. E.
Spink, Geo, A. G.
Stokes, R. H.
Stern, Ben
Stuart, Augustas
Sullivan, B. F.
Shaw, Frank
Stevens Alonso
Shaw, Chas. H.
Shaw, Jack
Sackey, A.
Standing, Dr. Francis
Sackett, Everett
Standing, Frank
Smith, Geo. R.
Swift, Dr. Mayhew
Selwyn, Edgar
Soule, Frank
Sweatnam, Willis P.
Smith Sam
Sanders, Arthur
Spear, Harry
Smith, Milt. G.
Shea Thos. E.
Sandford, J. L.
Taylor, Jay
Thanhauser & Natch
Templeton, John
Totten, Joseph
Titus, F. J.
Trumble, G. S.
Taylor, Herbert F.
Thayer, O. B.
Terry, J. Fisk
Tarane, Victor
Thell, Louis
Tetson, Basil
Voges, John W.
Verdi, Jean
Vess, A. H.
Vance, Edgar R.
Vernon, L. C.
VanOosten, Thos. D.
Willard, E. S.
Wilson, Wm. R.
Wright & Hastings
White, Clayton
Wharton, John B.
Winslow, Herbert H.
Wessells, Geo.
Wharton, Jno. B.
Webb, Edw.
Warring, Robt.
Willey, Geo. H.
Wentworth, Ed. S.
Wood, Fred B.
Williams, Lawrence
Wilson, Alex W.
Woodall, Walter B.
Winslow E. M.
Whitaker, Raymond
World, John
Wheeler, P. L.
Weed, Lew
Wells, Chas. B.
Welsh Jno
Whitbread, Mr.
Widhams, Gus
Willard, J. F.
Watson, Kendall
Wes. Clarence
Weston, E. L.
Young, Winfried
Zimmerman, Chas.
Zahner, Joseph

WOMEN.

Anderson, Stella
Adaire, Elsie
Ardell, Jennie
Allen, Maud
Armstrong, Viola
Arnot, Louise
Avis, Ollie
Arkwright, Blanche
Athelstan Roseland
Anderson, Bland Sisters
Bagley, Maude
Baker, M. Bakley
Beaudet, Rose
Burroughs, Marie
Bonner, Mable
Bascon, Allie
Black, Georgie
Barr, Emylipe
Bateman, Victory
Baker, Ella
Blankley, Misses
Bennett, Maggie
Baker, Florence
Bougard, Mary (treasley)
Margaret P.
Brothers,
Edna Golden
Bryant, Louise
Barrington, Frankie
Churchill, Mary
Bowie, Mrs. J.
Burgess, Lottie
Bates, Marie
Blondell, Mrs. L.
Bloch, Lucie
Briscoe, Lottie
Beaudet, L.
Brooks, Earle
Boston, Mable
Bascom, Nana
Benson, Madeline
Beck, Zelma
Bateman, Victory
Cregg, Catherine
Comstock, Nettie
Challenger, Bessie
Chapman, Fay &
Chandler, Maude
Creighton, Bertha
Clay, Annie
Carlisle, Sybil
Church, Minnie
Campbell, Colon, Mrs.
Campbell, C. J., Mrs.
Coleman, Clara
Crilds, Emma
Christine, Mollie C.
Connor, Jennie
Clarke, Agnes
Coughlan, Rose
Carlin, Rose
D'amond, Florence
Drangold, Agnes
Dean, Kate
Delroy, Dolly
Davis, Maud Rosse
Darling, Grace L.
Desmond, Marie
De Mar, Carrie
Delafield, Helen
Donaldson, Drew, Miss
Davis, Belle
De Shon, Sabra
Dunn, Emma
Durand, Maude
Edwardy, Jennie, Miss
Evans, Margaret
Earle, Alma
Elton, Elsie
Ellsworth, Zula
Eddy, Jennie
Evans, Margaret
Evelynne, May
Evelynne, Edith
Frisile, W. H., Mrs.
Farse, Helen, Mrs
Freda, Madam
Fanning, Miss M.
Foster, Beatrice
Gurney, Helen
Garth, Elizabeth
Gapman, Charlotte
Goodman, Myra
Green, Mollie
Gray, Grace
Grey, Jamie
Granville, Nellie
George, Effie
Glenn, Katherine B.
Griffin, Marie
Gray, Anthony
Haddan, Amy
Holdman, Marie H.
Hagues, Gertrude
Harmon, Ella W.
Hamilton, Belle
Hards, Mrs. Ira H.
Hall, Pauline
Howell, Lila J.
Hanson, Annie Clarke
Hudson, Mrs. A.
Holbrook, Alice E.
Hubbard, Russell, Mrs.
Hudson, Helen
Ireland, Belle
Jeffries, Minnie
Johnson, Mamie
Kane, Mrs. T. W.
Karroll, Virginia
King, Clara B.
Kenine, Ivy
Kelly, Eva M.
Larsen, Gus Jr.
Leitheman, Mattie
Lawrence, Madge
Lee, Pascale
Lincoln, Francesca
Lewis, Isabelle
Loftus, Gladys
Lane, Edith
Lynden, Sylvia
Lowe, Miss
Lee, Gladys
Levin, Sadie
Landis, Mrs Albert (Lanswell), Josie
Maynard, Meta
M'Kenie, Ethel
Mawson, Mrs.
Markillie, Vera
Martinez, Jane
Marcus, Lillian T.
Morrell, Maria
Mayo, Leslie
McCann, Geraldine
Morgenthau, Mrs. M. L.
M'Carthy, Mrs C. F.
Merrites, Jessie
Melbourne, Lillian
Martell, Miriam
Mansfield, Gertrude
Montford, May
Moore, Annie B.
Melville, Kate
M'Leod, Grace
May, Lou
Mauretta, Camille
Maynard, Nora
Mae, Harriet
Marks, Carrol
Masters, H. S.
Mathews, Jane
Martin, Gypsie
Mae, Hattie
Mamack, Mrs. Thos.
Morton, May
Nichols, Nellie
Norton, Billie, Miss
Niven, Della
O'Connor, C. E. Mrs
Ourl, Adele Purvis
Parker, Marie
Pollenbeck, L. M., Mrs.
Pryor, Cora
Powers, Mabie
Plaisted, Sadie F. (Spec. Del.)
Payne, Madeline
Parks, Jessie D.
Ruskin, Helen
Royal, Ruth (S. D.)
Rudson, Helen
Ransome, Belle
Ramsey, Leah, Miss
Rutherford, Mrs. C. H.
Ridgley, Ethel
Rose, Leah, Miss
Richmond, Helen J.
Reed, Mrs. J. A.
Russell, Lillian
Reid, Annetta
King, Francis
Rendino, Adelina
Rowan, Lansing
Talbridge, Gertrude
Russell, F., Miss
Sanders, J. H., Mrs.
St. John, Mrs. Bert
Sturndorf, Lemlee
Southerland, Rose
Salard
Scott, Edna
Shepard, Maud E.
Stuart, Marie
Shaw, Alice
Sulzer, Lizzie
Shaw, Effie & Elsie
St. John, Marie
Stuart, Joel
Shaw, Marie
Sadler, Josie
St. John, Gladys
Smiley, John W., Mrs.
Selbeck, Mamie
Sullivan, Lillian
Tanner, Cora
Taylor, Nayme
Tunison, Louise
Tanguay, Eva
Thropp, Clara
Townsend, Mrs. L.
Titt-H, Charlotte
Totten, Edyth
Triband, Nettie
Trimble, Geo. S., Mrs
Ulmer, Lizzie May
Vincent, Eva
Valerie, Ethel
Whitehouse, Grace (S. D.)
Ward, Lily
Wynn, Miss C.
Weiser, May
Wesley, Teddy, Miss
Walters, Belle
Wilkins, Lottie
Wolfe, Kitty
Wright, Stephen, Mrs.
West, Mrs. E.
Warner, Louise Paullin
Warren, Alice
Wallace, Mae
Wallis, Gladys
Welty, Bertha
Wood, Wm. R., Mrs.
Wheeler, Francis
Weldon, Lena
Welby, Grace
Wilson, Bertha
Walker, Antoinette

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TWO BIG SHOWS EVERY DAY
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CHICAGO, ILL.—Hopkins: The bill is headed by Papinta, who has been retained for a second week. Smith and Fuller, Quigley Brothers, and Ray Burton complete the supplementary bill. The stock co. appears as usual.

Haymarket: Hyde's Comedians have moved here from the Olympic and are delighting the West Siders. Helene Mora, McIntyre and Heath, Hayes and Lytton, Johnston, Davenport and Lorello, Reno and Richards, Lafayette, Canfield and Carleton, the Goolmans, DeBoe, and others are in the bill.

Olympic: Corinne, Fagan and Byron, Delaur and Debrimont, Eckert and Berg, the Savans, Abacco Brothers, Mendoza Sisters, William Schwar, the Morellos, and Henry Livingstone make up the attractive bill.

Chicago Opera House: Camilla Urso, Patrice, Dick and Maude Garnella, the Five Castillians, Zazelle and Vernon, Cushing and Merrill, Baron's dogs, the Tanakas, Bennetto, Baldwin and Daly, Rines, Wing and Vaughn, Morrisey and Dorr, Baker and Bonnell, and Harriet Nicholson.

Dearborn: Manager Grady of the Dearborn presents his excellent stock co. in The Charity Ball. In the olio are Montgomery and Stone, Irene Franklin, the Craig Musical Trio, and the Kingsley Sisters, and the biograph.

Masonic Temple Theatre: The co. includes Favor and Sinclair, Rialta, P. C Shortis, Frank Walsh, the Casino Comedy Four, Swan and O'Day, Baker, Selery and Bartlett, Wertz and Adair, the DeForrest Sisters, and Mureal.

Great Northern: Cloridy, or The Origin of the Cake Walk, Del Puente, Diana, the Three Avolos, and others make up the bill.

Sam T. Jack's: The usual burlesque and vaudeville programme is offered. Gallagher and Hild, Frobel and Rouge, the Eldridges, Al Lubin, and Ruth Robinson are in the co.

Drexel: The management of this place continues to give his patrons a good straight vaudeville show, and there are several excellent acts in the current programme.

Notes: Adolph Engle has again taken the Orpheus and will open the latter part of this month ==Julie Mackey closed her engagement at the Great Northern 19 and left immediately for New York. She will sail for England this week.==Solaret, the graceful little dancer who has been most successful in the West, will play St. Paul, Minneapolis, and Omaha, opening next Monday in the first named city.==Thomas Grenier, for many years manager of the Lyceum, has leased the house to Howard and Doyle. The house will hereafter be called the Howard. The new management, however, has changed the policy, and a stock co. appears in dramatic revivals.==The Gaiety is no longer classed as a burlesque and vaudeville house, but hereafter will be given over to dramatic performances.

WILLIAM FITZGERALD.

BOSTON, MASS.—Mason Mitchell remains for another week at Keith's with the story of the Cuban war. Felix Morris also remains with A Game of Cards. The other features are the biograph, Mr. and Mrs. Arthur Sidman, Kate Davis, Mason and Forbes, the Valdares, the Metwest Troupe, Percy Harris, John E. Camp, Welby, Pearl, Keys and Nellie, Mathews and Harris, the Nondescript Trio, Hadji Lessik, Derrelle and Mellaro, Frey and Fields, Mason and Titus, Hill and Hill, Professor Strube, and Professor Gies.

Those clever Boston favorites, the Engstrom Sisters, remain among the leading cards of the Rentz-Santley co., which opened a week's engagement at the Lyceum. Lottie Elliott, Barth and Fleming, Walker Sisters, Johnson and Gorman, Charles Robinson, Van Leer and Barton, Dick Ward, and others are in the co.

The Palace has a Charmion act in Mlle. Etalle. She appears with the Sporty Widows co.

At the Howard appear the Broadway Burlesquers, with Le Claire and Leslie, and including Lottie Gilson, John Kernell, Fields and Lewis, Merritt and Rozella, and the Mitchell Sisters. The house olio includes the Armstrong Brothers, the Bon-Ton Trio, Bert Hale, Ruth Gurnold, John Walsh, and others.

Weber and Fields' Con-Curers co. moves to the Grand and presents the Pantzer Brothers, Georgia Gardner, Edgar Ely, Sam J. Ryan, the Clayton Sisters, John E. Drew, George Dailey, Harriet Vokes, and the Bernards. Thomas and Watson Comedy co. also appear in A Slippery Day.

At Austin and Stone's the features include Moranni Family, Carrie Corliss, the Blakeslees, Rastus and Hazzard, Laciede and Raymond, the Sisters Winston, Spencer Brothers, Tom Crowley, the American Comedy Four, McLean and Hall, and Adams and Carter.

Clarence E. Clifford, of Keith's Theatre, and May McNeil, of this city, were married here last week. The groom's associates remembered him, and Mr. Keith especially did much to make the occasion pleasant and the wedding trip a success.

A particularly brilliant theatre party was that of the New England Women's Press Association, at Keith's, last week. The manager invited the members as his guests, and after the performance they were photographed by flashlight as they sat in the boxes.

Frank V. Dunn, manager of the Palace, was arrested last week on a warrant charging him with libel of Thomas J. Barry, the theatrical lawyer, of Boston. The case was continued to 28, bail being furnished in $500.

The Common Council concurred with the Mayor's request authorizing the city treasurer to return to B F Keith the gift of $400 which that gentleman had given to help defray the expenses of municipal concerts, but it refused to specify that Mr. Keith must refund the money for "indirect concerts." That part of the Mayor's order, as passed by the Aldermen, was cut out after discussion. The order to return the money, letting Mr. Keith do as he will with it afterward, was passed with only four dissenting votes.

JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre has James Horne and co. in An Awful Fix. Hilda Thomas and Frank Barry, George Fuller Golden, Billy Carter, Giacinta Della Rocca, Master Richardson, Newell and Shevette, Lavender and Thompson, the Asheys, Coulson Sisters, Frank Clayton, Joe O'Harra, Powers and Hyde, Sheridan and Forrest, and the biograph.

Harry Morris' Little Lambs play their second engagement this season at the Trocadero, their record being first class in originality, novelty and splendidly staged burlesques. Ford Brothers, Dukes and Wade, Patterson Brothers, Belmont and Weston, Jean Cunningham, Aimee Louise, and Harry Morris are all good. Coming: May Howard 28, Bohemians Dec. 5, Knickerbockers 12.

The Lyceum presents Clark Brothers' Royal Burlesquers, opening to large patronage. The olio includes Howard and Emerson, Wilson and Masconey, Tenley and Simonds, Magnain Family, Cosmopolitan Trio, Dot Davenport, Bixley and Weston, Gordon and Hughes, and Emma Wesner. Broadway Burlesquers 28.

The Kensington has the Big Sensation Double Show, headed by Mlle Zittella, that played last week at the Lyceum. Vanity Fair 28.

S. FERNBERGER.

WASHINGTON, D. C.—Weber's Parisian Widows co. is at Kernan's Lyceum. A Night on Broadway introduces Sadie Cushman, Al. Sheen, and William Gilbert. The olio introduces the clever specialties of Lizzie Van, Crowley and Foley, Gilbert and Goldie, the Manhattan Comedy Four, the Burman Sisters, and Cushman and Holcombe. Reilly and Woods' Big Show 28.==The Bijou announcements for the week comprise Morton and Revelle, Grapewin and Chance, Emelie Mellwood, Stirk and Anita, and Effie Fay. Manager John Grieves presents two new sketches—the Duel Scene, from A Dangerous Maid, and Medal Presentations. The successful burlesque, Kann's Busy Corner, continues.==Item: A lot of drunken sailors and marines tried to run the Lyceum Theatre last Wednesday night. The police were called and the house had to be closed.

JOHN T. WARDE.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): Maggie Cline after a four weeks' absence received a hearty welcome 14. Robert Fischer, assisted by Lorrimer Johnstone, Celia Clay, and Caroline Cooke, appeared in Naval Complications, and pleased large audiences. Pete Baker made a hit in his songs and recitations. The others are John D. Gilbert, Lowell and Lowell, Florence Moor, the Marmolas, Duffy, Sawtelle and Duffy, Hill and Whitaker, F A Lawrence, Knoll and McNeil, and Hal James. For Thanksgiving week, opening 21, Marie Jansen, Lillian Burkhart, and others.==Gaiety Theatre (Agnes Barry, manager): Rider's Moulin Rouge played to a fair business 10-12. The Rentz-Santley co. 14-16 opened to good business. Yankee Dewey Dandy was followed by an olio, including Vanleer and Barton, Engstrom Sisters, Charles Robinson, Johnson and Gorman, Walker Sisters, Richard Ward, and J. C. Johnson. A Night's Frolic closes the performance. Knickerbocker Burlesquers 17-19.==Items: At the Leland 10-12 Clara Morris changed her sketch to The Evil That Men Do, in which she was assisted by F. C. Harriott and Belaine Hadley. The latter is an Alaniahn and a daughter of the late Hugh McDonald. She is young, pretty, graceful, and makes a fine appearance.—The numerous friends of Mrs Agnes Barry, manager of the Gaiety, will be pleased to hear that she is recovering from her severe illness.

CHARLES N. PHELPS.

SAN FRANCISCO, CAL.—Pauline Hall was the star at the Orpheum week 6-12. She sang several songs in various costumes, and was well received. Beatrice Moreland, assisted by Charles M. Seay, proved very entertaining in A Game of Golf. The Newsboys' Quintette and Pearl Andrews repeated their previous successes. John C. Rice and Sally Cohen were enthusiastically received in The Kleptomaniacs. Carl Hertz was as puzzling as ever, with the aid of Mlle. D'Alton.==Durno, another magician, attracted good audiences at the Chutes. He was a distinct success. Emily Scheidic, a trapeze artist recently arrived here from Australia, did some new and perilous feats. Marie Kellar, a new soprano, sang well. Ed O'Connor, Irish comedian, was funny.==Victor Rossino, a new tenor, made a successful debut at the Oberon.==Among new attractions at the Orpheum for week 13-19 are Flo Irwin and co., Harry Lacy and Ida Van Sicklen, Herbert's dogs, Frank and Don, Flood Brothers, and James Allen.

FRED S. MYRTLE.

PROVIDENCE, R. I.—Keith's New Theatre (Charles Lovenberg, manager): The bill offered here 14-19 contained several excellent features, and business keeps up remarkably well. The headliners were Caicedo, Lew Bloom and Jane Cooper, Mr. and Mrs Charles T. Ellis, Frank Bush, and Alice Raymond and John Kurkamp. Others were Conroy and McDonald, Maxwell and Simpson, Hall and Staley, Doherty's poodles, Lynch and Jewell, the Harbecks, Leonard and Fulton, Review Comedy Four, Edward I. Boyle, Timely Topics, and the biograph. Week 21-26, Bert Coote and Julie Kingsley, Max Cincinnati, Falke and Semon, Conway and Leland, Mazuz and Mazette, Behrwell Trio, the Grimantos, Ray L. Royce, Mlle. Chester and her dog, the Gleesons, McBride and Goodrich, Review Comedy Four, and the biograph.==Westminster Theatre (George H. Batcheller, manager): Sam A. Scribner's Gay Morning Glories 14-19 opened to a large audience. The programme contained much that was pleasing, and the various specialties were all good. They were given by Grant and Grant, Madeline Franks, Wills and Barron, McCabe and Sabine, McPhee and Hill, McCloud and Melville, and Preston and Balmaine. Dorothy Neville headed the co. in the burlesque, Red Birds at the Seashore. High Rollers co. 21-26.

HOWARD C. RIPLEY.

PITTSBURG, PA.—Vanity Fair opened at the Academy of Music 7 to a crowded house. Morrissey and Rich, Ruth Ward, the Mahr Sisters, and Topack and Steele present a first-class olio. Sam Devere's co. opened 14 to a large audience. Week 21, Gay Morning Glories.==At the Grand the vaudeville co. week 7-12 consisted of Maud Beall Price, Sadi Sawtelle and Anderson, Stockton, and others. The biograph presented some new views. The Pantzer Trio, the biograph, and Sydney Grant and Miss Norrton headed the bill 14. The balance of the bill consisted of George Davis, the Craig Trio, Lotta Gladstone, and Nelsonia. Gus Williams opened at the Avenue 7, supported by a strong olio, including Press Eldridge, Morello Troupe, Tom Hefron, Hart Brothers, Stanley and Jackson, and O'Brien and Collins.==At Harris' Musee Theatre the Black Charmion and others were seen week of 7-12.==Items: The Avenue was dark week of 14-19.—The authorities have closed the doors of Harris' Musee Theatre owing to inadequate fire escapes.

E. J. DONNELLY.

CLEVELAND, O.—Harry W. Williams' Own co. is one of the best combinations on the road. The opening 7 was an auspicious one, drawing two big houses afternoon and evening, which was repeated at each performance during the week. Emmonds, Emerson and Emmonds lead off in a clever sketch entitled Only a Joke, which pleases, and they are followed by the Elinore Sisters, the Three Polos, Clarice Vance, the Four Cohans, Waterbury Brothers and Tenney, Jones, Grant and Jones. The bill closed with Webb and Hassan. After the best straight vaudeville show that has been at the Star this season—viz., Harry Williams' Own co., which played week 7 to packed houses—we had Irwin Brothers' Venetian Burlesquers for week 14. The opening Monday afternoon and evening was good and the business held up all week. The olio includes Harlan and Yost, Ed Russell and Edna Tillyne, Sisters Carmontelle, the Ragger Girls, Howard and Mack, and Newell and Sherett, and Rice and Eberlan, the bill closing with the burlesque The Street Fair. Week 21, Tammany Tigers.

WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week 14-19, Filson and Errol appeared in a new sketch called A Daughter of Bacchus, which is one of the best playlets seen this season. Al. Leech and the Three Rosebuds, Harrigan the juggler, Margaret Webb, Symonds, Mathews and Harris, Sheehan and Kennedy, Cross and Holden, and Hill and Hill complete the bill. For week 21: Anna Sutherland and co., Kittie Mitchell, Troubadour Four, Patti Armanti, Brown, Harrison and Brown, Haford and Mantell, George E. Austin, Axtell and Howard, and Daly and Armstrong.==Grand Opera House (Breed and McKenna, managers): Week 14-19: George Fuller Golden, the Nelson Sisters, Juno Salmo, Hodgkins and Leith, Gardner Brothers, Flatow and Dunn, Dixon, Bowers and Dixon, Lorbey Brothers, and Mabel Guyer were in the bill. For week 21-25, vaudeville first three days; Cuba's Vow balance of week.

JANE MARLIN.

JERSEY CITY, N. J.—Manager Tom Dinkins at the Bon Ton offered to his patrons 14-19 Hopkins' Trans-Oceanics in a very strong, straight variety programme. Every act is a star one. Ford and Francis do a neat and well acted operatic travesty. Charlotte Ray in a new woman specialty, Foy and Clark in a very good sketch, the Nawns, who do a clever act; Polk and Collins, banjoists; Kara, a wonderful juggler, and Nester and Bennett, illustrated songs. Tom Miaco's City Club co. 21-26. The Glad Hand 28-Dec. 3.==Appearing at a club show 11 were Binns and Binns, Phil C. Heck, Keeler and Lang, Wagner and Arnim, Sheehan and Kennedy, the Three Rio Brothers, Master Eddie Rogers, and Lowell and Lowell.

WALTER C. SMITH.

MILWAUKEE, WIS.—The Alhambra presented a bill containing many strong and novel features to large patronage. Week 6 Nilsson's Flying Ballet made a pronounced hit, and the following took exceedingly well: Montrose Sisters, Harry Allister, Mlle. Adele, Dazzette Sisters, Gracie Emmett, Lozelle, Nilsson's Naval Ballet, Jess Dandy, Dollie Mestayer, and the biograph. Week commencing 13, the Visions of Art and Professor Barron's troupe of lions and cats are the topliners. The attendance 13 was very large, and the new bill pleased. Barron's trained animals, Dollie Mestayer, Minnie Renwood, the Lukins, the Trolley Car Trio, Witte and More, Kingsley Sisters, Schuyler Sisters, Robert Myers, and the biograph were in the bill. Visions of Art 20-28.

C. L. N. NORRIE.

BALTIMORE, MD.—Reilly and Woods' Big Show is at the Auditorium. The Yankee Doodle Girls, the Three Mortons, the DeFilippis, the Cyclone Six, the Weston Sisters, Stokes' Pickaninnies, the Dunbar Sisters, Bessie Lamb, Brothers Melrose, Baker and Reynolds, Frank D. Bryan, and Pat Reilly make up the co. The Rays in A Hot Old Time 28.==Vanity Fair is at Kernan's Monumental. Among those introduced are Sparrow, Darling Sisters, Ralph G. Johnstone, Farrell and Taylor, Sisters Mahr, Pauline Mayhew, Ruth Ward, and Maggie Tabeau. Two burlesques are given. Irwin Brothers' Burlesquers 28.

HAROLD RUTLEDGE.

FALL RIVER, MASS.—Casto Theatre (Al. Haynes, manager): Augustus Thomas' comedy, That Overcoat, served to introduce Rose Eytinge, Maude Haslam, and Clement Bainbridge to the patrons week ending 12. There were also the Rafael Trio, Mlle. Kamochi, Master Tony, Charlie Frey, Forrester and Floyd, and Edward I. Boyle. Week 14: Bert Coote and Julie Kingsley, Gertie Golden, Bob Brannigan, Three Rio Brothers, Bal Stephens, Charles Frey, Ed and Josie Evans, and the Lyndes' shadowgraph.==Rich's Theatre (A. E. Rich, manager): Kid McCoy and a variety co. 3-5 had fair business. Weber's Parisian Widows 7-9 furnished a good bill and did well. In the olio are Dryden and Leslie, Burman Sisters, Gilbert and Goldie, Cushman and Holcombe, Manhattan Comedy Four, and Boyce and Black. Peter Maher and a vaudeville co. 10-12 did not draw very heavy. Gay Girls of Greater New York 14-16 included Sisters Goldsmith, Havens and Andrews, Dan Regan, Mlle. Latoska, O'Connell and Mack, La Clede and Raymond, and Frankie Emmett.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): The stars of the bill 6-12 were the Carpos Brothers, who gave a wonderful exhibition. They were pushed close for first place by Herbert Cawthorn and Susie Forrester in a laughable sketch, and George H. Adams, supported by Tonina and Lily Adams and A. J. Jenkins, convulsed the audiences. Belle Davis sang coon songs, and George C. Davis, a clever monologist, introduced some capital mimicry. LeRoy and Morris, Bennetto, Ray Burton, and Kimball and Donovan completed the bill, which drew big houses. Mr. and Mrs. Edwin Milton Royle were the headliners 13-19, presenting Captain Impudence, which is one of the finest little plays ever given here. They were supported by Mamie Dupont, a magnetic little actress, and William Frederic, who is also clever. George Thatcher and Ed Marble made a hit. Johnson and Dean were enthusiastically received. Lorraine and Howell were good. Baldwin and Daly, Viletta, May Ty-Bell, the Stevens Sisters, William Scharr, and James McAvoy completed the bill.

NEWARK, N. J.—Waldmann's New Theatre (Fred Waldmann, manager): Reilly and Woods' co. gave a first-class performance 14-19. Pat Reilly, the De Filippis, Dunbar Sisters, the Mortons, Weston Sisters, Baker and Reynolds, Bessie Lamb, Melrose Brothers, and Frank Bryan are all excellent. Business opened big. H. S. Wilson 21-26. Francis Wilson in The Little Corporal 28-Dec. 3.==Waldmann's Opera House (Louis Robie, manager): The Night Owls roosted here 14-19 and made things lively. Hamilton and Wiley, Charles H. Duncan, Frye and Allen, Swift and Chase, and Falke and Lillian are good. Business opened good. Glad Hand 21-26 Con Curers 28-Dec 3.==Item: The Knickerbockers, composed by Leader Ed Muller, was played 7-12 during the engagement of that organization at Waldmann's Opera House.

TROY, N. Y.—Star Theatre (Buck and Keller, managers): Rush's French Folly Burlesquers 3-5 drew well. Lucier and Bell, Richmond and Clements, Minnie Kline, LaMoyne Brothers, John Cain, and Mlle. Nandnei Reyaldi were good. Moulin Rouge 7-9. Fine business. Rice and Barton's co. 10-12. The Knickerbocker Burlesquers 14-16: big houses. Specialties by Raymond and West, Grant and Durand, the Three Gardners, Vera Hart, Shayne and Worden, and Mike Whallen were good. Rentz-Santley co. 17-19.==Gaiety Theatre (James Hearne, manager): Barrett's Gawlooler co 7-12; good houses. House show 14-19; fair business. Kennedy and Quatrell, Nelly Daly, Harry and Sadie Fields, Gallagher and Griffin, Beauregard and Glover, Professor Glenfield, Earl and Wilson, and Smith and Bowman found favor.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): This cozy house is continually packed. People week 14 are: June Agnott, Marie Warren, and Joseph D. Clifton, in a sketch called The Servant; Gorman and West, Kennedy and Quartelli, Tom Mack, Hodgkins and Leith, Dudley Prescott, Fields and Salina, Edwards, Kernell and Williams, 14-19: Les Von Jeros, Sheridan and Forrest, the Norrises, J. H. W. Byrne, Kelley and St. Clair, Freddo and Forrest, Baby Russell, Tom Mack, and Jerome and Alexis. 21-26: Edna Bassett Marshall, Dean and Jose, the Great Alexis, Forrest and Lewis, Lester and Williams, Finn and Mack, Whitley and Bell.

OMAHA, NEB.—Corinne is the special attraction at the Trocadero week of 6 and is proving a drawing card. Howard and Bland, the Del Sabos, the Stevens Sisters, Clifford and Odell, Ella Carlington, and others are in the co. The bill for week 13 is George H. Adams' Troupe, Howard's ponies, Maud Rockwell, the Vauvette Sisters, Tom Mack, Mayer and Carroll, Ray Burton, and others.==At the Wonderland Theatre Dorothy Russell, Allie and Babb Woods, Dick Varette, Bessie Sutliff, John Shannon, and others. Week 13: H. Haba, Dorothy Russell, Fred Learch, the Hoffmans, Clyde Rogers, Lulu Jordon, Dell Leon, and John Shannon.

CINCINNATI, O.—The Rose Hill English Folly co. is playing a successful engagement at People's 13-19. Giguere and Boyer, Lillian Washburn, Jeannette Eliot, Cunningham and Grant, Cain and Mack, Blanche Newcombe, and the Dawsons are in the co. Next week Sam Devere.==The same week the Fountain had an equally strong bill of fashionable vaudeville. Camillo Urso, Powers and Hyde, the Avolos, the two Paolis, Mr. and Mrs Tom McIntosh, Lew Hawkins, and the Five Castilians in A Game of Wits made up the bill. The biograph continues its interesting exhibition.

ERIE, PA.—Lyceum (Harry E. Knowlton, manager): A good bill week 14 is offered, including T. J. Farron, Collins and Collins, Mudge and Morton, Rossley and Rostelle, Carleton and Terry, Williams and Whitley, Waring and Frazer, Charles S. Knight, Rench and Kennedy, and Sheaman's dogs. Business continues good. Good bill week 14. T. J. Farron made a deserved hit. Bill arranged for week 21: Dudley Prescott, Louis Geisler, Pantzer Trio, the Harrisons, Decker and Willis, Hart and Mlle. Bessie, Maddox and Beach, Ozav, and George H. Wilson.

INDIANAPOLIS, IND.—Empire: The attractions at this house this season have been of a higher grade than heretofore and the management has made every effort to eliminate all but the very best, and as a result business is decidedly on the increase. The Rose Hill co. played to good business 10-12. The performance is a meritorious one. The Gay Masqueraders gave an excellent bill 14-16 with Adgie and her trained lions foremost upon the programme. The house will be dark 17-19, but will reopen 21 with the Metropolitan Burlesquers for a week's stay. Merry Maidens 28 week.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Large and very appreciative houses greeted the performers 6-12. The Rossow Midgets proved very entertaining. Maud Courtney presented old-time favorite songs delightfully. Mary Norman carried off the honors of the week with her society caricatures. Edward P. Reynard is very clever in his ventriloquism. Barry and Felix did a pleasing comedy sketch. Flood Brothers, comic acrobats, and Louis M. Granat, a unique whistler, closed the entertainment.

LOUISVILLE, KY.—The Metropolitan Burlesquers were at the New Buckingham 6-12. The people in the olio were Howard and Burdock, Williams and Hood, Glinseretti and Demonio, the Golden Gate Quartette, and the Sensational Nooyah. The opening houses were very large and the business continued good throughout the engagement. Jermon's Black Crook was the offering 13-19. The Mowatt Trio, Little and Pritzkow, Mademoiselle Aimee, Ward and Brown, Zoe Mathews, and Hughes and Hughes made hits. Business good.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 7: The Gleasons, Duffy, Sawtelle and Duffy, Bingham, Ramsey Sisters, Lynch and Jewell, Bobby Rawlston, Conway and Leland, and the biograph. Week 19 bill was headed by Charles R. Sweat, who is quite the funniest musical genius that has ever happened here. Winstanley and Sullivan, Darrella and Melarro, Girard and Elmo, Mardo, J. W. Regan, and the biograph were also on the programme.

PORTLAND, ORE.—Fredericksburg Music Hall. (E. W. Rowe, manager): Flora Hastings, Jeannette Lilford, Weston and Herbert, Marie D. Wood, Fannie Hall; fine business week ending 13.==Blazier's Theatre, under the able management of Will H. Brown, put on a good programme to good attendance week ending 13. Madrid Jackson, Marie Doyle, Charles Duckley, Georgia White, Hallett and Carroll, and Billy Jackson are clever.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): J. W. Regan, Forbes and Quinn, Derenda and Breen, Stanley and Jackson, Krause and Ross, and the biograph to big business week 14. Lew Hawkins, Kleist Brothers, Anna Wilmuth, Ward and Curren, the McMahons, Johnson and McKay, and the biograph week 21.

NEW BEDFORD, MASS.—Olympic (J. C. Watson, manager): Bill week of 7-12 includes Kennedy and James, Weber and Hart, May and Annie Leonard, Revelion Brothers, and Joseph Brothers' Mandolin Club. Manager Watson has engaged Marie Luscomb as treasurer; James Walsh, door-keeper; Charles S. Chase, pianist; George Sanderson, stage-manager; and William Smith, advertising agent.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Dark 7-12. High Roller Burlesque co. 14-16. Isham's Octoroons 24-26. Robie's Knickerbockers 28-30. High Rollers co. gave very "warm" performance to the capacity of the house 14-16. Gay Girls of Greater New York 17-19. Isham's Octoroons 24-26. Robie's Knickerbockers 28-30.

AKRON, O.—Assembly Theatre (Edward DeMarr, manager): Week 7: Marion and Pearl, Waldo and Elliott, Burt Parker, Cook and Boyd, Hastings and Valora, DeWitt, LaDrew and DeWitt, Merrill and Earle 7-12. Performances tame; light houses. Genaro and Coxey's Star Specialty co. 15-19; medium houses; co. below the average.

BANGOR, ME.—The Norombega (H. C Bean, manager): Howard's Vaudeville co. to fair patronage week of 12. New people week 14 are Marie Howard, Madame Wisan, and Hogan and Glenroy. The holdovers are Morrisey and Proctor, the Mazelle Brothers, Tom Bryant, Fox and Ward, and Harry J. Howard.

SEATTLE, WASH.—People's Theatre (Jerome K. Smith, manager): Week 14: Baroness Vantilise, Jennie Riggs, Rooney and Forrester, the Three De Bolien Brothers, Vernon Sisters, and Frank Finney.==Orpheum (Mose Goldsmith, manager): Week 14: McBride and James, Chapman and Warren, and others to fine business.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles R. Bellenger, manager): Attractions 7-12 are Mlle. Jeannette, Lillian Kane, Ted Evans, Melrose Clarice, and Clara Wagner. Fair attendance and good bill. 14-19, Cunningham Sisters and the Parkers; fair bill; business slow.

DETROIT, MICH.—The Capitol Square is closed this week, but will be opened with a vaudeville co. Sunday, 20.==Alice J. Shaw and her daughters, Neilsen Sisters, McMahons, Bud and Emma Meley, and others are at Wonderland week 14. The biograph is still a feature.

SCHENECTADY, N. Y.—Centre Street Opera House: The following vaudeville people opened a week's engagement 7: Smith and Yorkers, Reevere Sisters, Lang Sisters, John Gallagher, Thomas Leahey, C F. Grim, Ed Smith, Joe and Emma Recaid. The house is packed at each performance.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Harry Morris' Little Lambs gave a fair vaudeville performance 7-14 to good audiences. Harry Morris was clever in the burlesque as General Fink. Costumes and scenery appropriate and elegant. Miss New York, Jr., 14-19.

SARATOGA SPRINGS, N. Y.—Palm Garden (Cameron and Collens, managers): The bill for week 14 is Alex Cameron, Margarette Morrill, Minnie Rinehardt, Della Wilson, and Harry Van Veghten. Business good.

READING, PA.—Fox's Pleasure Palace (John C. Fox, manager): The Gay Girls of Greater New York gave a fair performance 3-5. Miss New York, Jr., 10-12. Zero 14-16. Both performances were well received; business good.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Phil Sheridan's New City Sports 7-9 did nice business; fair co. Merry Maidens 14-19 pleased good houses. The Gawlooiah 21-23. White Crook co. 24-26.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week 7-12 Mayo Sisters, Ozav, the Diamonds, the Two Fantas, and Barney and Russell to good business. Best performance here this year.

FT. WAYNE, IND.—Wonderland (Stouder and Smith, managers): Week 14-19: Maude Golden, the Rutherford Sisters, the Hoyts, James B. Mack, Downey and Williard, Merrill and Earl.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): Usual good bill week ending 19. Sidonia, Mae Phelps, Maddox and Beach, Young, Adams and Young, and Barney and Russell to good business.

ALTOONA, PA.—Mountain City Theatre (Newt B. Gossard, manager): The Monte Carlo Girls played to such good houses 7-9 that engagement was extended 10-12. Merry Maidens 24-26.

MADAME WHEELER.

The above picture will be recognized by many members of the theatrical profession as that of Madame Bee Lee Wheeler, whose artistic work in designing gowns and hats has been a material aid to the success of many of the women of the stage. Madame Wheeler showed her art in the sumptuous costumes of The Radley Barton Ball when it was put on at the Olympia, and the frocks used in Peter F. Dailey's A Good Thing also gave evidence of her æsthetic touch. Among the actresses whose wardrobes the public has often had occasion to admire—the result of Madame Wheeler's efforts—are Lillian Russell, May Irwin, Cissy Fitzgerald, Georgia Caine and Pauline Train. New York theatregoers have recently seen evidence of her taste also in the costumes of Fanny Bloodgood in The Finish of Mr. Fresh, Nellie Butler and Chrissie Carlyle, and they have been attracted by her creations as often in the boxes and orchestra stalls as on the stage, for her clientele includes many members of the Four Hundred of the metropolis.

Christmas and New Year's

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Irving's Health—Henry Arthur Jones' New Play—The War of Wealth in London.

(Special Correspondence of The Mirror.)

LONDON, Nov. 5.

Ever since I last had the honor to address you, and, indeed, right up to the time of dispatching this epistle, "Musketeering" has been the histrionic order of the day. A few nights ago there was a rumor abroad that Beerbohm Tree might postpone his long promised "Musketeers" play concocted for him by Sydney Grundy, and that therefore Lewis Waller would go on D'Artagnaning in Hamilton's version at the Globe awhile longer. Also it seemed likely that the said Waller would elect to serve Tree as he had recently served Manager Fredericks, of the Borough, Stratford, and refuse to fulfill his engagement, especially as the part for which Tree had cast him—namely, Buckingham—was reported to be a poor part.

Neither, however, came to pass. Tree duly produced Grundy's adaptation at Her Majesty's on Thursday and Waller duly appeared therein, leaving H. V. Esmond to take his place at the Globe, as he had done at the Stratford. Tree's version is the most gorgeously mounted "Musketeers" play ever seen on any stage. Barring a scene or two, however, its dramatic quality is about equal to the ratio of the bread that Falstaff used to his amount of sack. The dramatic bits, including the prologue, showing how the wicked Miladi inveigled the Comte de la Fere (afterwards Athos) into her toils, and how her precious victim's brother branded her fair shoulders with the *fleur-de-lis;* the act wherein D'Artagnan fights all the Musketeers at one fell swoop, and the scene where Miladi, now bent on working D'Artagnan to her wicked will, is suddenly unmasked by that intrepid Gascon. These are really all the dramatic movements in the whole ten tableaux into which the play is divided. Moreover, the continuous dropping of the tableau curtains is irritating and confusing in the extreme. The most erudite of our critics, while sniffing for the most part at the play as a play, in many instances praise Grundy for what they call "a novel departure"—namely, the pardoning and sending off of Miladi at the intercession of D'Artagnan. As I think I mentioned to you before, this idea (like one or two others in The Musketeers according to Grundy) is in the old Charles Dillon version, which has held the stage for nearly fifty years.

It is not usual that one has to complain of Grundy having done his playwriting, which is most adapting, in a sloppy fashion. That is how his work comes out this time, however, whether through his own fault or through managerial cuts and alterations, or through insufficient rehearsal, I cannot say, but so it is. Tree is a fine, dashing, picturesque D'Artagnan wherever he gets a chance, but most of the business allotted to him is, after the first three or four tableaux, of a farcical and even pantomimic kind. Among other things he has to do is to hide in a suit of armor (as players have done in many works, including Les Cloches de Corneville). As Miladi your Mrs. Brown-Potter looked lovely all the time, and now and again showed much improvement as an actress. She, however, is not dramatically strong enough for the part. Mrs. Tree is not suited to the Queen, nor is the delightful looking little Mabel Love quite tender and emotional enough as the queen's faithful waiting maid, beloved of D'Artagnan. One of the best played parts is the Athos of your Frank Mills, who hath a fine voice; also the Porthos of Louis Calvert is excellent. Young Gerald Du Maurier is a good Aramis. Franklin McLeay as the Cardinal did not come out so strikingly as is his wont, but this is owing to the character being written on very theatrical lines. As to Lewis Waller's character of Buckingham, it was little short of an insult to offer it to so fine an actor, whose Hotspur and Brutus became the talk of London, to say nothing of the surrounding provinces. Waller is, I understand, a seventy pound a week man, but such a part as this is unworthy of a seventy shillings a week man. Waller got an enormous reception mingled with some few hisses, perhaps from some disappointed of his action with regard to Stratford. At the end there was an overwhelming call for Waller, who had quietly dropped out an hour or so before. As the callers refused to be stilled, Tree at length came forward and stated that Mr. Waller had left the theatre, but that he (Tree) would convey the congratulations to him. These congratulations were undoubtedly chiefly intended as condolences to Waller for being so ridiculously cast. And so ended a not altogether uninteresting evening of not so much a new play as a series of animated photographs or snapshots.

Like Grundy, Henry Arthur Jones has also not hit the blot as a dramatist with his latest work. This is The Manœuvres of Jane, a four-act play, produced at the Haymarket last Saturday night. It is described as a comedy, but it is really a farce, and a thin farce at that. Its chief merit lies in its dialogue and certain character sketches, in both of which departments our Jones is generally all right. The play is written around Jane Nangle, a willful, feather-headed daughter of a rich Cape merchant, and shows chiefly how she and a similar companion named Constantia Gage lie and scheme and scheme and lie in order to carry on their respective love affairs. Also how, in pursuance of these plans, Jane gets stranded at a low-class country inn at the dead of night and how Constantia is by accident kept out in a boat all night with a blithering ass named Lord Bapchild. Winifred Emery as Jane; Gertrude Kingston as Constantia; Cyril Maude as Bapchild; Beatrice Ferrar as a lying, listening child; Frederick Harrison as a sort of man-of-the-world "chorus," and Rose Leclercq as a muddleheaded chaperon, all did their best and scored wonderfully, considering their lack of real acting opportunities.

The American drama, The War of Wealth, originally written by your C. T. Dazey, but since revised by our Sutton Vane, made its first London appearance at the Surrey on Monday, where, despite its somewhat quiet nature, it was found interesting all the time. Its only big dramatic effects are the attempt to pulverize heroine Helen by a shaky bit of rock in Act I.; the nitro-glycerine explosion in order to release the suffocating bank clerk, who is shut up in a vault, in Act II., and the run on the Sydney Bank in Act III. The dialogue is far above the average in this sort of drama (certainly above Sutton Vane's average, for he mostly shines only as a constructor), and most of the characterization is excellent. I had the pleasure of meeting many esteemed American citizens while scrutinizing this play.

Young Mr. Yarde, by Harold Ellis and Paul Rubens, oiginally described by me on its production in the suburbs awhile ago, was, after a successful tour, brought to the Royalty on Wednesday with George Grossmith, senior, and his brother Weedon, again in the two Dromio-like parts. It is a droll and clever play, drolly and cleverly acted, and should prosper even at the Royalty, where most plays seem to fail.

At the Alhambra, on Monday, there was quite a new departure. This was the production of a dainty little vaudeville written by one "Abby Rhodes," set to music by George Byng, musical director of the hall, and entitled An Old Muff. It is a clever little play, full of charming quaintness, and it was admirably acted by Juliette Nesville, Maud Hobson, and Lytton Grey, ever a smart comedian and ballet actor. "Abby Rhodes," I may tell you, is really Edward A. Morton, one of the chief critics and book reviewers of the *Referee* and other London journals, and a coming dramatist to boot. It is he who recently dropped much amusing new material into The Greek Slave at Daly's and who has been engaged by George Edwardes to write the new play to follow. This is at present called The Mandarin's Daughter, and it is well forward. The *bête noire* of Morton is the Ibsen drama. It was he who, in the said *Referee*, sent a wheeze around the town describing the "Master's" so-called play, The Wild Duck, as "one of the indelicacies of the season."

Rehearsals are now in full swing for On and Off, to be produced at the Vaudeville on or about Nov. 20. There is trouble on this side, as well as on yours, concerning the purchase of The Christian. That is to say, that in addition to Wilson Barrett's version, someone has essayed to produce one in the provinces. The said Barrett will play Hamlet, among other things, next week at the new Crown, Peckham, which splendid theatre was successfully opened on Monday with W. B. and Co. in The Sign of the Cross. Forbes Robertson also puts up Hamlet at the Lyceum on Monday to share the remaining weeks of the season with Macbeth.

Two more Musketeer plays are threatened for Monday, one at Brixton, with Charles Warner as D'Artagnan, the other at the Lyric, Hammersmith, with Charles Glenney as D'Artagnan.

After a year's run The Liars was withdrawn from the Criterion last Wednesday, and Charles Wyndham will follow it with Louis Napoleon Parker and Murray Carson's new costume play, The Test, next Thursday. Terry's reopens to-night with a new play, written by Captain Marshall and entitled The Broad Road.

Sir Henry Irving has been very ill again this week, and had to be confined to his bed. He is, however, better again at the moment of writing this (Saturday) morning.

GAWAIN.

BERLIN LETTER.

Changes in Theatres and Managers—The Success of Zaza—The Farewell of an Old Actor.

(Special Correspondence of The Mirror.)

BERLIN, Nov. 4.

It is a strange fact that the two largest and most beautiful theatres in Berlin, the Theatre des Westens and the Theatre Unter den Linden, have never been successes. Managers come and managers go, but the villain in the shape of empty benches seems still to pursue them. Manager Prasch leased the Theatre des Westens last season and ran it in conjunction with his Berliner Theatre. He also had the good taste to rechristen it, calling it the Gothe Theatre, but he was willing enough to give it up when the lease expired. Though I am told he did not lose anything in his venture, he certainly did not gain. Director Hoppauer has taken it again, or rather, being chief stockholder, he is practically the owner, and has turned it into an opera house. Now it has been my observation that it takes more money to run one opera house than half a dozen theatres. However, luck seems to be with him this time. He has gathered together a good ensemble; the orchestra is much more than fair, the repertoire exceedingly good, and, with a succession of stars, such as Prevosti, Sembrich, D'Andrade, and others, the venture ought to prove very successful.

The success of the other house, the Theatre Unter den Linden, to be known hereafter as the Metropole, is, I think, even more assured. It has been leased by Richard Schultz, formerly director of the Central Theatre. His uncommonly good company of farce comedians and dancers scored a big success with A Woman's Paradise—a farce with songs and dances, in six pictures. Guido Tielscher, the famous Charley's Aunt, who tried refined comedy for two seasons past at the Deutsches Theatre, has returned to his old field and made a hit as Isidor. Paula Worms, who, by the way, was also for some time a member of the Deutsches, looked as beautiful as ever and sang well as the page. Among the new members were Betty Stoian from Vienna; Gisela Fischer and Fritz Helmerding, formerly of the Adolf Ernst; Steinberger, and Wilhelm Bauer. All were excellent in their respective parts.

One of the biggest hits of the season, so far, was made the other evening at the Berliner Theatre by Zaza, a play in five acts by Berton and Simon. Zaza is a music-hall singer, beloved and courted by all men. She secretly loves Dufresne, who, in his turn, avoids her, not from any sense of morality, but because he fears an entanglement should he yield. Later, by chance, they are brought together, and all his resolutions prove worthless. This goes on for six months, when Cascart, her professional partner, so to speak, seeing their business on the high road to ruin, tells her that Dufresne has a wife and daughter in Paris. Dufresne is just setting out for Paris, presumably on business, and Zaza secretly follows him. On some pretext she gains admittance to his home, where a scene ensues between herself, the wife and the little daughter. This is distinctly one of the strongest scenes in the play. She has not the heart to wreck the happiness of these two innocents, so she leaves, and no one is the wiser. When Dufresne returns to her, she tries to imagine it a dream, but love and jealousy prevail, and before she realizes she has told him all. Here a brutal scene ensues, and he leaves her.

Years pass. Dufresne has removed with his family to America. One day he returns to Paris to find Zaza a queen of the demi-monde. The old desire seizes him. That night he watches for her at the stage door of the Variété. She comes, and one glance tells us that the old love is still there—hidden, perhaps, put aside, but not forgotten. It is the one sacred thing in her wasted life. When he asks if he may go with her, a look of unutterable sorrow comes into her eyes. She turns to the coachman with the words, "Go home," steps into her carriage and drives off—alone.

The acting of Frau Prasch-Grevenberg (Zaza), Ludwig Stahl (Dufresne), Bassermann (Cascart), and Clara Wenck was thoroughly artistic to the minutest detail. Indeed, it was a performance of which the director may well be proud.

About the same time we had a novelty at the Schauspiel House—a play in five acts, by Rudolf Stratz, called Jörg Truggenhoffen. Dear, dear, what an array of armor, what clashing of swords, and what spouting of patriotic sentiments by Herr Matkowsky. Spouting is not a pretty word, but anything else is inadequate in describing Herr Matkowsky's declamation. Jörg Truggenhoffen deals with the peasant rebellion of 1525. It is theoretically a second Florian Geyer; but what Gerhart Hauptmann failed to do, surely Rudolf Stratz cannot hope to accomplish. The characters are unevenly drawn and still more unevenly developed, and on the whole it was with a feeling strangely akin to relief that we saw the curtain drop on the last act.

A few evenings later we were assembled at the same house to say goodby to the seventy-five-year-old actor, Siegrist, who, after thirty-one years on the stage, has retired to private life. Philip Siegrist was one of those useful stock actors who does a little of everything and always does that little well. The play chosen for his farewell was Kleist's Kätchen von Heilbronn, in which he played the servant Gottschalk with such freshness and life that it was hard to believe the weight of seventy-five years lay upon his shoulders. There was much applause and many laurel wreaths, for which he thanked the audience in a touching little speech after the close of the last act.

On the same evening we had the opportunity of witnessing the Berlin debut of Frl. Spert, a young actress with decided talent. She played the Kätchen with a naïveté and girlish charm which might well be envied by many an older player. It is likely that she will be engaged permanently.

The new director of the Lessing Theatre, Otto Neumann-Hofer, has passed a rule at that house causing the curtain to remain down after the end of each act, thereby preventing the members of his company from personally acknowledging applause. This custom has long been in vogue at the Imperial theatres and at the Deutsches. It prevents sudden resurrection after death, and is altogether more artistic.

L. H.

THE DRAMA IN PARIS.

Sarcey and Guilbert Still at War—New Offering at the Theatres.

(Special to The Mirror.)

PARIS, Oct. 25.

Just as fierce in its way as the Dreyfus agitation has been the war of words between our great critic Francisque Sarcey, of the *Temps*, and our famous *chanteuse*, Yvette Guilbert. These letters have chronicled how the trouble started, how M. Sarcey, visiting The Ambassadeurs one evening, became imbued with a violent dislike for Yvette, and forthwith sat him down and wrote much, the sum total of which was that Mlle. Guilbert was in no sense an artist, nor deserving of the success she had attained. When these sentiments made their appearance in print Mlle. Guilbert at once called for reporters and was interviewed at length regarding the wound to her feelings that "Uncle" Sarcey had caused. She produced her scrapbook and read therefrom numerous favorable notices that M. Sarcey had bestowed upon her, and announced triumphantly that if she were not an artist he at least was an inconsistent and incompetent critic. All this occurred many weeks ago, but since that time the war has gone merrily on, furnishing infinite material for paragraphers and a profitable field of gossip for *tout Paris*. Finally, as M. Sarcey has kept hammering away at her, Mlle. Guilbert wrote a letter to the *Figaro*, in which she claimed that the cause of M. Sarcey's adverse criticisms was the fact that she would not accept an engagement in St. Petersburg at a music hall the proprietor of which, M. Gunsburg, was, she claimed, a friend of Sarcey. The critic of the *Temps* wrote a scathing reply, developing the fact that M. Gunsburg, of the St. Petersburg music hall, was not his friend, but another of the same name. Here the dispute rests at present, but there will probably be new developments soon, as Mlle. Guilbert, knowing full well what an advertisement it is for her, is fanning the flame vigorously.

The tramp of soldiers, the noise of battle and the music of the "Marseillaise" are heard in the Théâtre des Nations, where a new military spectacle, Championnet, by Theodore Henry, is being presented. A right inspiriting entertainment it is, of the kind that stirs the patriotism in the breast of the Gallic beholder. The central figure of the drama is Championnet, one of the generals of the Directorate period, hitherto, I think, unused by dramatists. From M. Henry's play we learn that Championnet was a sort of latter-day Bayard, "*sans peur et sans reproche.*" He is painted as spotless in character and the soul of honor and bravery. The story is a fictitious one, but plausible and well told. Championnet loves Pauline, daughter of the Marquis of Chatreuil. His love is reciprocated, and the consent of the Marquis to the union has been obtained. But De Maysoncelle, an officer under Championnet and a rival for Pauline's hand, reveals to the Marquis that his prospective son-in-law is the illegitimate son of a servant. The Marquis, of course, withdraws his sanction to the marriage and gives his daughter to De Maysoncelle, to whom she is wed at once. The succeeding scenes are full of the spirit of battle, and show Championnet victorious at Ostend, at Rome, and at Naples. When the republican government is established at Naples De Maysoncelle manages to have himself appointed Civil Governor of the city. Through his influence Championnet is accused of certain trumped-up offenses, and is imprisoned at Turin. He becomes very ill, and is nursed by Pauline, who has fled from her husband, unable to endure his brutality. She is disguised as a Sister of Charity. De Maysoncelle, who has followed her, enters. He is wild with rage, and orders his wife to come away with him. She refuses, and avows her love for Championnet. De Maysoncelle attempts to take her by force, when Championnet leaves his couch, secures two swords and gives one to De Maysoncelle. Pauline implores him not to fight in his weak condition, but in vain. The duel is about to commence when a shot is heard, and De Maysoncelle falls dead. The pistol from which the shot came was in the hands of a devoted friend of Championnet, a young priest who had become a soldier. He had put on his priestly robes to give spiritual consolation to the soldier, and had entered just in time to save Championnet from a sword thrust at the hands of De Maysoncelle. The hero is not to live long, however, as he expires shortly after in the arms of his beloved. The principal roles in the drama have excellent interpreters, and numerous marches and a ballet add diversity and interest to the production.

A silly and trivial farce, called A Qui L'Enfant, recently produced at the Dajazet, was written by Leon Miral and Louis Nicarl. It has little to recommend it.

Rejane has revived Amoureuse at the Vaudeville, repeating her former success as Germaine Feriaud. The character is distinctly sensual and animal, and the play itself is so broad as to be disgusting at times. Nevertheless, it is extremely well written and contains two scenes of great dramatic strength. M. Guitry made his debut at the Vaudeville, and had a warm reception.

Saharet is still at the Folies Bergeres, where her marvelous dances have made a tremendous hit.

T. S. R.

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NOTES OF THE AUSTRALIAN STAGE.

Random Gossip About Plays and Players on the Other Side of the Globe.

(Special Correspondence of The Mirror.)

SYDNEY, Oct. 7.

Under the Red Robe, magnificently staged, has proved a success at the Melbourne Princess'.

Among the plays to be produced by the Broughs in Australia are The Liars, Lord and Lady Algy, Madame Sans Gene, One Summer's Day, A Happy Life, and Jedbury Junior.

La Poupee at Her Majesty's, Sydney, is the success of the season in Australia.

Pattie Browne has opened with Jane at the Melbourne Bijou, with Sydney and Brisbane to follow.

Alfred Dampeer is waiting his opportunity in Sydney, having the enjoyment of a small plie.

Sons of the Sea is the attraction at the Melbourne Royal.

At the Sydney Royal Bland Holt has replaced The Fatal Card with Sporting Life, which promises to have a big run.

Arthur Styan, of Charles Cartwright's company, has joined the forces of Bland Holt.

Maggie Moore has found The Prodigal Father a success at Brisbane.

Charles Burford, Australia's oldest actor, has been presented with an illuminated address by the members of the Sydney University Dramatic Society.

Williamson and Musgrove have organized a touring company to play The Prisoner of Zenda, The Sign of the Cross, and others

Kate Howard and her comic opera company have had good support in the New South Wales provinces.

Pollard's Opera company is still in New Zealand.

Cowan's Dramatic company report business good in Maoriland.

New Zealand audiences are not large, but they invariably present dollars and not deadheads; hence they generally repay expenses, with a fair margin of profit.

Colonel Charles B. Hicks is reported to have arranged Australian engagements for a minstrel company from the States. It is also said that the Windom Quintette will soon be on their way to Sydney, followed at an early date by Professor Henderson Smith's negro musicians.

George H. Wood is at the Melbourne Opera House, where the leading stars are Peggy Pryde and Ada Reeves.

McAdoo's Jubilee Minstrels have had good business in Western Australia.

The Continental Vaudeville company is playing to moderate audiences at the Brisbane Royal.

Harry Cogill's season at the Melbourne Gaiety has not been over-successful.

The Sisters Govell, Brothers Poluski, and Nellie Waite are preparing for their return to London.

George Beauchamp is at the Melbourne Opera House.

Kitty Wagner and Fred Poplar, two English vaudeville artists, are on their way from Johannesburg to Sydney.

Cora Casselli, from London, made her debut at the Melbourne Opera House on Oct. 1.

H. F. Juleen and Dot D'Alcorn, with their electric organ, are at the Sydney Tivoli.

The Sydney Alhambra, after being closed several years, is to be reopened, with John Coleman as leading attraction.

Al. Bellman and Lottie Moore have rejoined Harry Rickards' company.

Ugo Biondi is at the Sydney Tivoli and will accompany Harry Rickards on a tour through the colonies.

Professor Dante, American illusionist, is touring New Zealand.

A minstrel company has reopened the Sydney Opera House with discouraging results.

The Sydney Palace has failed to secure a tenant.

Professor Kennedy is at the Sydney Criterion, but the attendance has not been too large.

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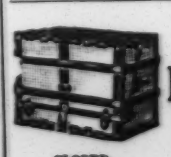
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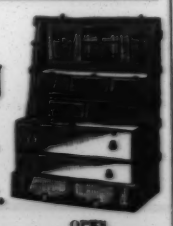
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